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NEGLECT OF SPORTING PICTURES

BY GUY PAGET, F.R.Hist.S.

IT is a curious thing that in a sport-loving country like ours there is not a hunting, racing or football picture in the National or Tate Galleries, so far as I can remember, except Frith's "Derby Day" without horses!

There are pictures of Dutchmen playing ice-hockey and golf, drinking and dancing, vomiting and other things not usually depicted in polite society.

There are a few English rural scenes and a lot of very bad foreign sheep and cows, but none of the magnificent English breeds by Ward or Boulton.

Now why is it that the School of English Sporting Painting suffers this neglect? For it is a distinct school, whatever the highbrows may say. It contains many names with R.A. after them. Sporting pictures occupy a great deal of space in such stately homes as Althorp, Badminton, Goodwood, The Durdans, alongside Rubens, Titian, Van Dyck, Gainsborough and Reynolds. Whole rooms are devoted to them in the houses of the squirearchy, such as Cottesbrook, Streely, the Inch, Ashwardly and Osberston, all of which can boast of Great Masters.

Is it because the critics are mostly townsmen and the Museum Committees of our great cities know more of junketing than of racing and hunting?

The average art editor received his training studying inside objects. He has travelled by train from one foreign town to another and is familiar with the interiors of inns and churches. He has seen the village festivals and painted sunlight and shadow on a summer's day and done snow effects from a window. But what does he know of the fog of Aintree or the steam from the horses on a November day at Rankborough Goss, or of how a hound carries its stern drawing and racing? Does a horse prick its ears as it goes into a fence, or wave its tail in a close finish? Again, he will have seen few of the great sporting pictures, for they are all in private collections mostly scattered up and down the country. I travelled two thousand miles when writing my life of John Ferneley.

They can only have formed their opinions on cheap modern reproductions of Alken and Pollard, who were illustrators. They will have heard their teachers disparage in haughty terms this branch of art, and are informed, if they take it up, that they can never be great, as their patrons will be country bores who will insist on their own ideas and ruin their art.

Ruskin, the great Victorian authority on all things pertaining to Art, is largely responsible for this state of mind. He denounced Snyders' pictures as barbaric because he hated the subjects, generally the death of some animal, but he praised the martyrdoms by the Italian primitives!

Burne Jones and Rossetti's willowy young ladies were obviously more suited to a sofa than a saddle. Watts might have been a fine sporting artist if he had cared. There is strength and vigour both in his handling as well as in his technique.

One highbrow society were received by their host in the hall of his great house, which is entirely decorated with hunting pieces by Wootton. He started to explain

them, but the leader interrupted him. "Oh! my lord, but we came to see your real pictures!"

Why this attitude? Sporting Art held a high place in the XVIIIth century. Frankly, it sank to a very low depth in the last half of the XIXth century. Except for one man, the father of Sir Edwin Lutyens, P.R.A., an amateur (his work is almost unknown, but is of a very high order) it produced no man of first or even third-rate ability.

There were several reasons for this. Money had shifted from the landed to the manufacturing classes, who bought what they understood, beautiful women, peaceful landscapes, marble interiors, crowded historical episodes and sentimental domestic scenes.

Where the landowner's father had been compelled to employ an artist to preserve the memory of a favourite horse or dog, a triumph on the racecourse or in the hunting-field, his son had to content himself with a photograph or a "cheap" picture.

The old, old story, however sordid. "There was no money in it."

What is meant by the English Sporting School, and who composed it? Sir Walter Gilbey wrote three fat volumes on it of ten thousand words each, and the editor only wants three thousand from me, so too much must not be expected.

It started about 1700 and was at its zenith between 1800 and 1850. After that it sank very rapidly, to rise again after the war of 1914. The first great English Sporting painter was James Barlow, 1626-1702. He was of the Rubens School and painted animals like Snyders and birds like Hondekoetter; his illustrations for the "Gentleman's Recreation" are his own. He drew the first picture of English horse-racing, 1687, showing James II watching a race at Dorset Ford near Windsor. But he was not the founder of the English School. He is quite apart and can be judged without fear amongst his contemporaries of the Dutch School.

At the beginning of the XVIIIth century there were sporting painters both in France and Germany, but they do not seem to have had any successors except Horace Vernet about 1800.

The generally accepted founders of the English School were John Wootton and James Seymour, 1678-1765 and 1702-1752. Wootton studied in Holland and Rome, but Seymour was the self-taught son of a rich banker. He was the kinsman of the proud Duke of Somerset. He lost his fortune over horses and so took to painting them for a living.

This School, though purely English, curiously enough contained many men of foreign origin like the Sartori-ouses and Alkens from Scandinavia, Reinagle, A.R.A., Chalon, La Port and Barrauds, whose fathers had fled their native land to enjoy English freedom, and whose sons found expression of it in the sports of this country.

It also contained amateurs who turned professional: Stubbs, R.A., Garrard, the Wolstenholmes, and Sir Francis Grant, P.R.A. The last turned for the same reason as Seymour. He was a Scots laird and went to

hunt at Melton, but found the pace too hot to last, so had to turn his pleasure to profit.

While at Melton he studied animal painting under John Ferneley and later in life employed his old master to do studies of particular horses for his "Quorn Hunt" and "Burrough Hill." Some people think Ferneley actually painted some of them into these pictures. Grant returned to Melton in his old age and died there in 1878 at his old hunting-box, where his daughter showed me many of his hunting pictures fifty years later.

Between 1760 and 1800 there arose a set of townsmen centred around that inspired genius George Morland (1763-1804), who never became an R.A., though his brother-in-law James Ward did!

But the majority was composed of countrymen pure and simple from all walks of life—Ben Marshall, son of a small farmer; Ben Davis of the Queen's Huntsman; J. Ferneley of a Duke's wheelwright; Boulton of a Leicestershire squire. Herring was a stage-coach driver, and Charles Loraine Smith, M.P., deputy master of the Quorn, violinist, poet, jack-of-all-trades, a Mæsenas of artists. Such were the men who composed this School from 1700 to 1876. It was created to fulfil a demand.

After the Restoration the monied classes no longer lived in castles and fortified manors. Cromwell had blown down the former and the latter were too small for the requirements of the day. Men who could afford it built the large and beautiful houses in which, until lately, their descendants lived, and which still adorn the countryside. Their great empty walls called for decoration.

Europe was passing from the worship of war to that of the gentler arts. In England, Diana became the favourite goddess. Nearly every big and most small landowners kept a pack of hounds for his own and his neighbour's amusement. They lived by farming, mostly on the tenant system, but all had a home farm. Feudalism was not quite dead and the paternal government of the over-lord still existed. They kept rams and bulls for their tenants and started to improve their breeds. Hence the large numbers of different breeds of sheep and cattle still extant in England.

Racing was becoming under the Stuarts a national pastime. Charles II and Queen Anne were devoted to it. Henry VIII had imported stallions and the finest mares from Spain, Arabia and Barbary. Many great landowners did the same. By the middle of the XVIIIth century, with Thomas Bakewell (1725-1795) of Dishly, a yeoman, as its high priest, breeding animals became almost a religion throughout England. These men first wanted their racehorses perpetuated, then their hounds and cattle.

From Bakewell dates live-stock advertising. He employed the best men of the day to paint and later to engrave pictures of his sheep and cattle, and sent them all over the country to advertise his rams and bulls. Others followed suit, often employing very inferior artists.

In 1798 Sir John Sinclair, President of the (Royal) Agricultural Society, commissioned James Ward to paint all breeds of farm stock in the country. For seven years he travelled the country, meeting all the highest in the land and earning £300 a week.

Boulton was another man who spent at least half his time painting cattle.

Search the back premises of any old family mansion and you will find in some dark passage or other the ancient dark oil painting of a sheep, ox, or pig.

The only one to which the English School can be compared is the Dutch School of the Brughels and Teniers. They painted the life of a rough, manly people. Their patrons were the burghers. There were too few nobles to count in Holland.

The town-bred men can appreciate the shine of a pewter plate or the well-rounded bust of a woman and the glittering pageant of an ice carnival with its exquisite detail, or the cold grip of a winter scene.

The critic has probably studied human anatomy and can say whether a man is well drawn or not, and may even pass opinion on a cow picture, so long as it is a foreign cow by a well-known artist like Paul Potter, who has done great pictures. It, therefore, must be a good picture of a Dutch cow, whatever any chawbacon can say, and ten to one he'll get away with it.

But with an English sporting picture he is on a different wicket. He will be involved in a two-fold argument, half of which he is totally ignorant. It is far safer for him to say the whole thing is beneath his notice and pass on to a Dutch Vrouw.

Wootton, Stubbs, Ben Marshall and Ferneley still hold their places on the wall for which they were painted or fetch thousands of pounds in the sale-rooms. Except for Stubbs, they are not such great masters as Gainsborough, Reynolds, Opie or Raeburn, but where you get a hundred portrait painters you only get one animal painter.

To be an animal painter you must know all a portrait painter knows, as well as what a landscape man does. You must study the anatomy of twenty different animals. You must be able to portray motion and not suspend motion like the camera. Is it surprising that their efforts have some faults?

When we consider that great art collectors like the Earl of Sunderland and his sons, Walpole, the Duke of Richmond, the Duke of Portland, Harley Earl of Oxford, statesmen and patrons of art, men who had travelled and not only seen but possessed the best pictures of the day, devoted a great proportion of their wall-space to Sporting Pictures, is it not possible that the modern critic may be mistaken in his opinion on this subject?

Remember that the above men were both connoisseurs and sportsmen. The very names of many of the artists, whom in the past have been cracked up to heaven, are forgotten or are used as terms of reproach, while the sporting artists have held their place steadily.

Judging by prices, how many artists of to-day fetch £1,000 under the hammer?

Stubbs' "Eclipse" was sold for £15,000, and Ferneley's "Assheton Smith and his Hounds" £7,500, and Lord Woolavington often gave over £2,000 for a Ben Marshall. A really good Wootton is on the £1,000 mark, and a set of four Alkens, 12 x 14, I know changed hands for £2,000, and the same sum was given for a like set by Wolstenholme. A Morland (the only man "the critics" allow to be Great, and he, strictly speaking, is not a sporting artist) has often fetched £10,000. He is a painter of rural life, in which a red coat and a white horse frequently form a part. His four best known Hunting Pictures, mezzotinted by Bell, from a hunting point of view, are full of faults. The hounds would never catch

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a fox in a month of Sundays and do not seem to be really trying very hard. Yet in the boom a good set of these prints ran into four figures. His two racing pictures are reminiscent of his boon companion Rowlandson in their composition.

This rather goes to prove my point, that critics will only admit what they understand. They take the same stand attributed to the famous Jowett:

"Here I am, my name's Jowett.
I am Master of this College.
All there is to know I "now" it.
What I don't is not knowledge."

The Sporting School can be divided into three classes, the subject painter, the animal portraiture, and the illustrator. Of course, all three overlap, and no hard-and-fast line can be drawn as to where portraits end and subjects begin, and where subject becomes illustration.

Sir Francis Grant's "Quorn at Borough Hill" is all three, a well-composed hunting picture, illustrating a meet and containing many well-drawn portraits. On the other hand, Ferneley's "Meet at Quenby" is a well-grouped collection of portraits of men and horses.

Alken's "Quorn Hunt" is pure illustration, though the Master, George Osbaldeston, is recognizable.

Stubbs' "Stag at Bay" at Eaton is solely imaginative.

To me it is impertinence to dictate who is the greatest. I know which I like best, but you may prefer the delicate detail of Wolstenholme to the boldness of Stubbs, and think Marshall painted men better than Ferneley, and that Ferneley's horses are better than Ben's.

Seymour was preferred to Wootton in his day, as it was said he got a truer likeness of a horse.

Alas! we cannot compare his Petworth with Wootton's Althorp hunt scenes; for Seymour's, owing to his quarrel with the proud Duke of Somerset, was never finished.

This Duke, while Seymour was painting at Petworth, toasted him:

"Your health, Mr. Seymour. I believe you must be a connection with my noble house."

Seymour replied, "Your health, my noble coz!"

For this impertinence he was kicked out of the house. But no one could be found to complete the work, so Seymour was again sent for.

"Tell his Grace," he said, "that he kicked me out of his house for claiming cousinship. I'll prove it. I won't come."

As he had been already paid £100, the Duke sent his steward to collect the money. Seymour sent back a letter addressed, not to Northumberland House, but to "opposite the trunkmaker's, Charing X." The Duke flung the letter unopened into the fire, and sent his steward back breathing dire vengeance. Seymour asked, what he had said to his letter. The steward told him of its fate. Seymour snapped his fingers and said, "Tell the old fool his money was in the envelope!"

So the Duke lost his money and the picture, for there is no trace of it at Petworth.

There is to-day quite a little band of people who, against great odds, are reviving the English Sporting School and raising it again to its proper place.

Of these modern men, to mention a few, two are R.A.s, Munnings and Talmage. The latter was more of

an animal than a sporting painter. Munnings has done some fine subject pictures, and his oil sketches have great power. His portraits are very popular. His pictures of the Royal Ascot procession are worthy of any gallery.

Charles Simpson, R.I., is truly a sporting artist. His knowledge of horses and his power of line are remarkable. His bird pictures, painted with very heavy strokes, have won him gold medals abroad. He can make his birds fade away into their background as they do in nature, as no one else can. He realizes that colour is almost neutral in flight. His equestrian portraits have real merit and quality of the XVIIIth century men.

Lionel Edwards, R.I., is an illustrator of the very highest class. He can paint fog as well as any man and soften his outlines without loss of form or strength. His backgrounds alone earn him a front place in the English water-colour school. He has the power to give individuality not only to his smallest men but to his horse as well. "Going away from Naseby" he painted from his memory of men and women seen galloping across a field for a few seconds. Yet they were picked out by their friends and themselves, though the artist had no idea who they were and had never seen them before. He has no rival in drawing a fox. They really are foxes, not muffs on canvas.

Lieut.-Comdr. Peter Scott, R.N.V.R., is fast becoming as famous a sailor as he is a bird painter. He has taken Archibald Thorburn's place. When the war interrupted his life, he was improving every year. He was softening and blending his subjects with their surroundings more true to nature.

Stewart paints a good hunting picture and has put a good deal of mud into them lately, which has made them much more natural and toned down a certain Alken hardness.

There are several more good men and women too, but not enough. This little band has lately suffered heavy losses. Talmage, Cecil Aldin, Lucas Lucas, Investor Lloyd, George Wright and Bernard Halliday have passed to the Happy Hunting Grounds.

They all owed a debt to old Giles, who kept the flag flying during the bad times and broke new ground by making the subject subservient to the background.

Sturgess must also be remembered, for he resisted the camera, which has ruined so many artists, for it portrays "arrested" motion only.

I am sure if there was only a National Sporting Gallery where students and critics could see the best, knowing they had been selected by a joint board of sportsmen and artists, this truly English branch would return to its pristine glory and the public be eager to buy.

PICTURE ON COVER

Ben Marshall's work reproduced on the front cover is a painting of the Duke of Westminster's "Defiance," with jockey up; the figure in the archway with ladies in the gallery above is believed to be a portrait of the Duke. Marshall's signature can be seen on the base of the archway.

Good as this black-and-white reproduction may be, it can do but scant justice to the choice original.

"GOD'S MOST GLORIOUS WORK" AND WILLIAM ETTY, R.A.

BY HERBERT FURST

WILLIAM ETTY'S troubles with what he called "God's most Glorious Work" were beginning to brew seven years before he was born. They were caused by the very purpose of academies of art which was to give students an opportunity to copy the human form unclothed, at first from the Antique and

Joshua himself, was appealed to, "though neither father nor husband," to have them removed. "How comes it," runs a protest, "that these statues are without reserve laid open to the indiscriminate view of the female part of your visitors?" The protest which had complained of this "indelicality" ends: "It was surely violence



THE TEMPLE OF VICE

By WM. ETTY, R.A.

when they were more advanced, from the *Life*. This practice was connived at by the public on the understanding that it was carefully hidden from the public eye. Imagine, then, the consternation when on the occasion of the first private view of the Royal Academy opened in their new premises in New Somerset House, anno 1780, not only the Antique Room but even the very staircases displayed casts of *naked* figures—a moral offence not mitigated in the eyes of contemporaries by the fact that they represented Gods and Goddesses of the Graeco-Roman Pantheon. The President, the great Sir

enough offered to that sentiment in the female mind to have passed with tolerable composure the figure of the Apollo Belvedere in the Vestibule without subjecting it to so formidable an ordeal as that in the Antique Room!" In course of the same letter the writer had enquired whether perchance "the unblushing countenance of P . . ." had laughed poor Sir Joshua out of his sense of delicacy. This "P" was William Peters, then preparing for his ordination,* and henceforth better known

*Quotations and facts here given are, unless otherwise stated, from William T. Whitley's "Artists and their Friends" and "Art in England."

as the Reverend William Peters, R.A. Three years before his Academy picture, "A Woman in Bed," had created a scandal. "In its present position it serves to prevent the pictures round it from being so much seen and admired as their merit demand, for every man who has either his wife or his daughter with him must for decency's sake hurry away from the corner of the room." So wrote the critic of the *Morning Chronicle* in 1780.

Some fifty odd years later the *Observer* critic of Etty's "Venus and her Satellites," in the Academy of 1835, after some scurrilous remarks, ended his notice thus: "Several ladies we know were deterred from going into the corner of the room to see Leslie's, Webster's and other pictures of merit there, to avoid the disgrace and offence Mr. Etty has conferred on that quarter."

Still, it will be noticed, the same attitude of mind.

It is clear from all this that if the *Antique Room* was regarded as a kind of ante-chamber, the *Life Class* must have seemed to those who were not admitted to it a very Temple of Vice, where the worshippers were engaged in unholy rites.

From this conception even so innocuous a soul as William Etty, assiduous attendant at the Life Class that he was even after he had become a full-blown Academician, cannot have been quite free. At least he seems to have confirmed this unenlightened view of nakedness by the title of a picture into which he had thrown, as

he declared, his whole soul, a picture that in his view "for magnificent extent and composition was unsurpassed by anything he had ever done," to quote from a new, lively, and stimulating biography* which has prompted this article and in which the accompanying illustrations appear.

This picture, now in the Manchester Gallery, he exhibited in the Royal Academy in 1832 under the title: "The Destruction of the Temple of Vice." The subject is expressed in a composition of nudes in the manner of the High Renaissance. So far as one can judge from the reproduction, the original—an oil on paper on canvas measuring 36 x 46 inches—is as inoffensive as a Titian, a Michelangelo, or a Poussin, and more so, perhaps, than



THE STANDARD BEARER

By WM. ETTY, R.A.

a Rubens: it is so plainly an exercise in the *grand style*. Because of its coherence of design it seems to me, as the artist himself thought, "unsurpassed by anything he had done." But why did he associate this design with Vice? Surely because somehow the spirit of the times had connected even in his own mind the idea of viciousness with the idea of nakedness. That association, I submit, still exists. There are pious souls still who, owing to their upbringing, are not reconciled to the facts of nature even so far as their own bodies are concerned; it has not dawned on such that the nude, the body *in puris naturalibus*, is never as *lascivious* as the half- or the three-quarter or even the fully clothed body can be made to appear. Etty had therefore no real occasion to defend himself, as he did, against the accusation of lasciviousness. His new biographers are in this case hypercritical, I think, where

* "Etty and the Nude: The Art and Life of William Etty, R.A., 1787-1849," William Gaunt, M.A., and F. Gordon Roe. With a foreword by the Rt. Hon. Lord Fairhaven. F. Lewis, Publishers, Limited. £3 5s. net.

they see weakness in its lack of "wildness" and reflect "how much better a Brueghel or a Bosch would have done it." The truth is that neither of these Flemish artists would have done it at all; for the *it* is the *design in the grand manner*, the very essence of which is the taming of all "wildness" of expression. They spoke Flemish even in their art and were not attempting to express themselves in a foreign language. (Brueghel, who had been to Italy, avoided it deliberately.) Nevertheless that is what Etty, like all Academic artists, was exhorted to do. Even Rubens, whom Etty worshipped, never learnt "the lingo" properly. That is why one feels uncomfortable with his *nudes*, a discomfort one does not experience faced with Rembrandt and his Saskia whether naked or for that matter over-dressed, even when he naïvely calls his *portraits* of her *Danaë* or *Flora*, as which she is plainly ridiculous.

Echoing Blake's "The nakedness of woman is the work of God," a self-evident truth which in his days needed asseveration, Etty made this profession of faith: "Finding God's most glorious work to be *woman*, that all human beauty had been concentrated in her, I resolved to dedicate myself to painting—not the Draper's or the Milliner's work—but God's most glorious work, more finely than had been done." That, however, is more easily said than done, we may add, continuing Etty's redundant phrases; for we have no experience of *God's woman* except as she is made manifest to us in individual women. Etty, in fact, had proposed himself the task of making visible an *idea* that he had not really visualized in his mind but hoped to *realize* by the combination of particularities which existed in the flesh and which he could imitate or copy upon paper or canvas.

As his new biographers make clear, Etty was never profoundly affected by any woman in particular as compared with Blake, to whom *his own woman* was Eve, who, as we happen to know from an amusing incident, played her part to her "Mr. Blake's" Adam.

Etty worshipped *WOMAN*; there was no Beatrice in Etty's life, nor Venus to his Tannhäuser; but that he proposed serving a general idea by the copying of particulars is confirmed by the description of his behaviour in the life class; I quote a passage from the new biography:

"... There is little room between each seat, and on one occasion he paints a life-size figure in two halves—which fit neatly when joined together. He peers short-sightedly at the model (he will not use spectacles though his sight is bad), leaving out defects or peculiarities in form or colour... he generalizes as he goes, makes the drab flesh glow, the mal-formed, ill-nourished body assume grand curves and healthy rotundities as in the vaguely apprehended classical world of his ideal."

"He generalizes as he goes" means that he generalizes in particulars, step by step, a method unknown to the masters who generalize not with their eyes on the model but with their minds on the whole design of their picture. His life studies are therefore neither one thing nor the other, neither *WOMAN* nor a particular woman.

If all his pictures were built on such unstable foundations one must admit that this method was often surprisingly successful—so far as it went; and our authors are fully justified in claiming Etty as "our first and greatest national specialist in this distinctive department; that is to say, the *NUDE*." But the use of the words

specialist and *distinctive department* is suspicious; Titian and Veronese, whom they mention, were not *specialists* in Etty's sense; nor is *the nude* a distinctive department of painting, though it was the means by which the painters of the Renaissance rid themselves of the encumbrances of "the Old Manner." In its maturity, over-ripeness and decay, that is to say with a Giorgione, a Titian, a Veronese, a Poussin, a Velazquez, a Goya, the *nude* was only part of their art, which they took in their stride; the *nude* was co-ordinated with the rest of the picture. In the case of the two Spaniards that is perhaps not quite true: the Cupid of the "Rokeby Venus" as we see it to-day, at any rate, does not quite "belong" to the rest of the picture, and Goya's "Maya desnuda" is a *naked* lady deliberately undressed by the painter of her fully dressed portrait intended for the lady's husband.

Our biographers, however, gave a further reason why Etty's methods are open to suspicion:

"In his smaller works," they say, "Etty could stand face to face with his art in effortless delight. That is one reason why he enjoyed working for the dealers who readily bought up his 'lesser' achievements. Some of these were specially painted, some were life studies with a background dashed in to cover the canvas, panel or millboard. Seldom have artists shown so much skill in making a life study 'saleable.'"

If that is true, and I think it is, for nearly all Etty's smaller works, even the best ones, look exactly like that, "Life studies made saleable," that fact alone would stand in the way of his greatness. Further, that he should have enjoyed "working for the dealers" goes to confirm that, as our authors say, he was, if "an incessant and determined worker," yet "not at all subtle, not at all a deep thinker." It did not strike him that the reason of his success might not be found in his *artistic* qualities but in something quite other, something which *The Times* critic hinted at in reference to two of his Academy pictures, in 1835, asserting "that they were only fit for the contemplation of very old or very young gentlemen, and ought to be reserved for the particular delectation of those classes of persons"—which is on the whole, one must concede, at least broad-minded on the part of the critic.

It is all very well to dismiss such criticism as irrelevant trash; but here is the considered opinion of a very good judge of *artistic* values a full hundred years later. Writing in 1936, the late Sir Charles Holmes said of Etty: "His figures are not 'nudes' in the broad pictorial sense of the word, but London women who have just taken off their clothes and whose satin skins have never been tanned by the sun and the wind. So when they are compared with a picture in the grand style they remain naked, undressed. But when we see them in isolation as studies from the life with a conventional background this incongruity vanishes." This is not only, as our authors grant, "fairly stated," it is perhaps even too kind. Conventional background or not, they look what they were—"Life studies made saleable." Holmes' words about "London women who have just taken off their clothes" find a confirmation in a criticism of a Miltonic subject which Etty had exhibited in the Royal Academy in 1828: The writer, though he thought the picture "The finest thing in the exhibition," describing the figures, remarks: "One lady, though she has walked out of doors quite naked, has taken care to have her hair

"GOD'S MOST GLORIOUS WORK"

curled by Truefitt and wears a very handsome turban from Madame Maretan's—a fashionable milliner of the time. In view of his protest against "Milliner's work," even Etty must have felt that there was something in the *News* critic's comment.

Our authors, however, themselves admit that in his large compositions there was "an undigested or indigestible sentiment which comes out in the hint of a simper and an insipid mawkishness . . . something of that ineffable girlishness which blossoms in the illustrated *Keepsakes* and *Forget-me-nots* of the period." Perhaps this is a little too sweeping and too harsh: there are at least some of the compositions, such as "The Combat," and the "Benaiah," both in Edinburgh, and the aforementioned "Destruction of the Temple of Vice," which are neither mawkish nor insipid, but have an almost old-masterly quality.

It is, however, in such male studies as the two beautiful nudes belonging to Lord Fairhaven, reproduced in this book, that one can judge Etty's qualities at their best. The one called "The Standard Bearer" particularly well illustrates our authors' point that Etty was concerned "with the expression of the whole form through his pigment," though it is a pity that they use this statement to compare his form of expression with Ingres', to the latter's disparagement, and to claim that Etty was far nearer in spirit to the great romantic Delacroix. Such claims only help to put Etty out of court. It is the beauty of Ingres' "coldly exquisite outline" that it does suggest the whole form; it is the disadvantage of Etty that he was neither a classicist nor a romantic, that he was neither coldly controlled nor hotly passionate.

Nevertheless, his male figures go a long way to prove that Etty might have been what Lord Fairhaven in his preface to this biography calls him: "a great and splendid painter," and we may add a greater artist, if only he could have freed himself from obsession with his general idea, which he called WOMAN. That there was more in him than one can deduce from his art and from his life we can divine from the memorable words which escaped from his lips at the moment of death:

"Wonderful! Wonderful! This death!"



VENUS AND CUPID

By WM. ETTY, R.A.

BOOKS RECEIVED

HOGARTH AND REYNOLDS. Charlton Lecture, by JOSEPH BURKE. (Oxford University Press.) 2s. 6d. net.
A HISTORY OF ARCHITECTURE ON THE COMPARATIVE METHOD. By SIR BANISTER FLETCHER. 11th Edition. (B. T. Batsford.) £2 12s. 6d.
THE HOME COUNTIES (The Face of Britain Series). S. P. B. MAIS. (Batsford.) 10s. 6d.

HELPMAN, ROBT., CHOREOGRAPHER. CARYL BRAHMS. (Batsford.) 18s.
WEST INDIAN SUMMER. JAMES POPE-HENNESSY. (Batsford.) 12s. 6d.
GIOV. BAT. TIEPOLO. 25 Caricatures. Arcade Gallery. 10s. 6d.
COUNTY OF LONDON PLAN. (Macmillan.) 12s. 6d. net.
EDUCATION THROUGH ART. By HERBERT READ. (Faber.) 25s.

HARRIS GALLERY, PRESTON

SPORTING PICTURE EXHIBITION, OCT. 1st—OCT. 30th

OF all places in England, Preston, Lancs., is the last where you would expect to find a collection of Sporting Pictures. At the end of a dreary and depressing street you come on quite a nice town hall and, turning up a squalid lane, you come on a fine square which, if seen in brilliant sunlight, would remind one of

and his hounds. Above it hangs the well-known mettezzo. What is interesting is that the central figure in the double-peaked hat or cap is not Sir Mark but his huntsman. Cmdr. Bower has the key of this picture in his great-grandfather's writing, which puts an end to all doubt. Chalon is a great artist and should be better



THE WOUNDED DOG

Painting by MARTIN THEODORE WARD, 1823. Keepers at Welham Hall, Malton, Yorks, the seat of the Bower Family.
In the collection of Commander Robert T. Bower, R.N., M.P.

some northern Italian town. Facing one in the Harris Art Gallery, a perfect specimen of the classic, and of noble proportions, a great monument to a great citizen.

In this truly noble building for a month are housed one hundred and fifty sporting pictures from private sources, many of which have never been shown in public before. As you enter you are struck almost dumb by Sir Matthew Bromley Wilson's Stubbs of a white stallion inspecting his family, 6 ft. by 9 ft. It dominates the room and shows the force and grandeur of this really great artist. There are three other Stubbs, but not on this grand scale.

Cmdr. Bower, R.N., M.P., has lent eleven Chalon's of unequalled quality. They were painted for his great-grandfather, and include Sir Mark Masterman Sykes

known. He did nearly all his work in the north and is far too seldom seen. He comes in the mid-period between Stubbs and Ferneley.

A full size horse's head "talking" to a hound is almost life like; one's only wish is that one could see the rest of them. They would be well worth the space and might easily rival Lord Londonderry's Hambletonian by Stubbs. "The Bower Family" is a conversational piece. The old Squire's cob would have rejoiced the heart of the Squire of Blankney (the late Viscount Chaplin). Before leaving this collection, if the owner will forgive the critic, No. 130, a whipper-in of the Raby Hunt pulling a horse out of a ditch, seems more the work of the Junior Ferneley than that of Chalon, as are 54 and 55, which are attributed to the Senior Ferneley in

HARRIS GALLERY, PRESTON

the catalogue. In the case of 55, a fine picture of a Yorkshire Horse Fair, there can be no possible doubt in the mind of any one who knows the two men's signatures.

Major Guy Paget has lent some fine Ferneleys. "Magie, Favourite Hunter of Thomas Paget, M.P.," is an ideal portrait of a high-class Leicestershire hunter enjoying his summer's rest in its owner's park. Sir John Palmer inspecting his prize sheep and a portrait of Lord Sefton by the same artist take one back to the country of 100 years ago.

There is a small picture on copper, "Travelling Race Horses," unsigned, attributed to Cooper Henderson, which seems more like the work of Dalby of York. While the two coaching pictures, No. 65, certainly do not show this master of coaching pictures at his best. The painting of the Inn seems hardly possible to so good an artist.

The same can be said of No. 6, which, though signed "H. Alken," is certainly not by the old Henry.

It is the unpleasant duty of a critic of any journal to express his opinion on any attribution he disagrees with, lest the picture goes out unchallenged with the "Hall Mark" which public exhibition otherwise bestows.

His Majesty has lent a Ben Marshall and a Stubbs, both painted from the hunters of the Prince Regent. They are of great charm and character.

Barraud is represented by two pictures of great interest, an equestrian portrait of King Edward VII and the other of Queen Victoria's pocket beagles, descendants of Queen Elizabeth II pack.

James Ward's "Bulldogs," lent by Dr. Taylor of Preston, is a good specimen, and Bower's of "The Wounded Dog" (see p. 96), would deceive any but an expert that it is not the work of the R.A. but of his nephew Martin.

Nos. 128 and 129, "Coursing," by Dean Wolstenholme, are charming little sketches of the famous Countess of Salisbury. Mr. George Farington and Major Paget have sent Woottons, which show that he is a more than an interesting primitive. They are in different styles; 134 should surely be attributed rather to Seymour, who is represented by a very large portrait of Lord Portmore's "Snap with Groom and Dog" of his very best period. 140, "A man—a red coat with grey horse" by an unknown artist might well be an early Gainsborough.

Of the moderns, the only notable picture is "Ald. Wood's Carriage," by Munnings, lent by Miss Wood, in his early impressionist style, and a model to many men who adopt, or rather try to adopt, this same style with so little success.

Saunderson Wells, George Wright and Lionel Edward have lent some unambitious pictures, as has Mr. Jan Gordon of Bowls, Snooker and Rugger. Gordon's colour is crude and his men shapeless. If this is the best the modernists can produce, thank God for the old school and even for the decadents of the second half of the XIXth century. They could, anyway, copy a photograph.

Mr. Paviere, the curator, has covered the whole field from Synden and Alken to Munnings and Gordon.

There can be no doubt that he has produced a magnificent exhibition and unearthed many notable pictures, unknown before except to the few. In these days, what

a tonic to step out of the wet and fog away from the drone of the plane and the chatter of the tank into the spacious peace of English life 150 years ago.

Thank you, Mr. Paviere and your Committee. Thank you, Cmdr. Bower and your fellow lenders, and thank you, Honoured Shade of Mr. Harris, for so noble a setting, and Major Paget for his instructive foreword to the well-illustrated catalogue.

OUR SPECIAL CORRESPONDENT.

CHINESE ART AT NOTTINGHAM

Nottingham is having an Exhibition of Chinese Art, which was opened at the Y.M.C.A. Hall, Shakespeare Street, on October 12, by H.E. the Chinese Ambassador, Dr. Wellington Koo. Lord Trent presided, supported by the Duke and Duchess of Portland and Winifred, Duchess of Portland, and Sir Thomas Cook, M.P. The Exhibition is planned to remain open until October 23, which will surely be found to be all too short a period for a display to which a host of generous lenders have contributed.

The Chinese Embassy is loaning two beautiful pear-shaped *famille-rose* vases; Sir Harold Bowden contributes porcelain; Lady Hicking, cloisonné; Archdeacon Hales, embroidery; John Sparks, Ltd., among a representative selection of all types of Chinese Art, a magnificent pair of bronze food-vessels of the Chow dynasty of 1122-249 B.C. There are also a number of paintings, including a very striking modern picture dedicated to Sir Frank Brangwyn. Mr. William de Belleruche is the organizing secretary, and he has enlisted the experience and skill of Mr. Peter Sparks, who supervised the arrangement and the cataloguing of the display.

Such an exhibition is certain to arouse keen and widespread interest, and it will be over before many hearing of it will have a chance to enjoy it. Primarily intended for all members of the Allied Forces, who will be admitted free of charge, it will also be open to the general public.

BOOK REVIEW

THE PROCESS OF ARCHITECTURAL TRADITION. By W. A. EDEN. (Macmillan & Co. Ltd.). 6s. net.

This small book will be helpful to the student and general public at a time when architecture is a front-page topic. After an introductory chapter on the nature of tradition and a survey of the decline and fall of the classical tradition in England, in one section Mr. Eden makes an appeal for the inclusion of architecture as a subject in general education, in order to create a general public of "amateurs of architecture."

The fourth chapter (on the training of architects) is arresting. Mr. Eden is of opinion that "it must be conceded by an impartial observer that the most general characteristic of recent buildings is one of laziness. . . . It is not for the housewife alone that the omission of mouldings is a labour-saving device." He lays stress on the need for the pupil to be introduced to matters of building directly rather than at second hand; the remedy he suggests is that the student of architecture should at the age of seventeen or eighteen spend one or two years as assistant to a clerk of works, or an apprentice to a joiner or bricklayer. To later experience he would thus bring a mind stored with memories of actual examples. His final recommendation is a return to the classical tradition, and especially a return to Greece, where it is possible to find inspiration for a humane architecture of the post and beam, and learn to use steel and concrete "without insolence and without vulgarity."

SOME EARLY KEYBOARD INSTRUMENTS—II

IT will have been seen from the the photographs illustrating the first article in these pages on early keyboard instruments, decorative treatment on the cases of clavi-chords, virginals, and (more rarely) spinets, very often was exercised in the direction of paintings in colours, of landscapes, flowers, birds and animals, or portraits, or allegorical figures. On the cases of the immediate successors of those instruments, the harpsichords and early square (really rectangular-shaped) pianos, decoration was expressed in the employment of choice woods, veneers and inlayings, and (in the pianos) by fretwork designs in wood and metal. Few harpsichords had quite plain cases, while the cases of several have a lambent loveliness in the woods used in their decorative designs that can be appreciated from the accompanying photographs.

Illustration I shows a harpsichord as beautiful in case as in tone. It is labelled, "Burkat Shudi fecit, London 1761," and has a unique interest from the fact that it belonged to, and was much played on by, the late Mme. Fanny Davies, that finely sensitive artist who brought down to our



Fig. I. A HARPSICHORD, beautiful in case, as in tone, labelled BURKAT SHUDI, fecit, London 1761

Benton-Fletcher Collection

times the traditions in piano technique of her teacher, Klara Schumann. The burr walnut case is beautifully inlaid, and there are decorative strap hinges to the lengthwise, and double crosswise hinged top. Though, as will be seen, it has but a single manual (keyboard) of five octaves, F to F, there are octave couplers, and pedal, and the harpsichord is in perfect playing order.

Illustration II shows a Kirkman harpsichord in perfect preservation and condition of mechanism. On the front above the upper manual is the label, "Jacobus Abrahamus Kirkman, Londoni, fecerunt 1777" (the firm of Kirkman, makers of spinets and piano-fortes as well as of harpsichords, carried on business in London from 1739-1896), and the case is of mahogany inlaid in box and walnut, with burr walnut and tulip wood at the keyboard, the raised keys being black (ebony) and the level ones white. Both top and bottom manuals are five octaves in compass, from F natural, for Kirkman always misses the lowest F sharp, the jacks are always of pear wood, and the hopper springs of strong hog's bristle. The keys of the top manual operate at the base of the broad, upper half of the jack, those of the lower manual at the extreme, narrow base of the jack. Variety in tone-colour is obtained by the use of stops giving a lute or flute-



Fig. II. A HARPSICHORD in perfect preservation. Labelled JACOBUS ABRAHAMUS KIRKMAN. Londoni fecerunt 1777

Goff Collection

SOME EARLY KEYBOARD INSTRUMENTS—II



Fig. III. A HARPSICHORD by ANDREAS RUCKERS
Lambert Collection

like quality, while a pedal works machine stops, and brings on two extra ranks of jacks. There is a rose in the wrest plank and four foot and eight foot bridges on either side of the hitch pin board, dividing the vibrations of the sound board. The edge of the lid to the right of the keyboard is hinged as a long, narrow lid which can be raised by pedal action to produce a crescendo, or swell effect. The harpsichords made by Shudi (or Tschudi) and Broadwood about this time had a swell device in the form of a Venetian blind arrangement over the strings which was raised, or opened by the right foot pedal. It was made by Shudi as early as 1766, and patented by him in 1769.

Harpsichords by the earlier maker, Andreas Ruckers, are few indeed in private collections. Illustration III gives a particularly fine example. The case is veneered in mahogany, and the hinges were added, it is believed, by Kirkman. The soundboard, as will be seen in the second photograph (Illustration IV) is beautifully painted in a design of flowers and fruit, and the rose of the maker is seen to the left of the keyboard.

Illustration VI shows a little reed keyboard instrument from a private collection of more unusual interest than any of the keyboard instruments described now. It is an example of the very small, positive organs, known as "Regals," about the XVI century. The keyboard is small in the sizes of the notes, and has a compass of three octaves and five notes from C-F. It is made to fold up, and the case resembles a large Bible, the lid closing down as one cover of the "Bible," and being fastened down by brass ornamented leather buckles. The brass hinges might be part of an elaborate binding when the "Bible" is closed. The tone of the instrument



Fig. IV. SOUNDBOARD of Ruckers' harpsichord. The Rose of maker is seen on left of keyboard

is mellow, and charming, quite unlike the harsher sounds of early harmoniums. The left-hand bellows, partly expanded in the photo, is worked by the left hand of the player. It fills the reserve bellows on the right half space at the back of the keyboard. This reserve bellows quickly rises when air is pumped into it by the lever (left-hand) bellows, and thus a steady current of air is maintained to voice the reeds, operated by the keys. Playing with the right hand, and blowing with the left, one can thus get a good, steady quality of tone, as well as increase and decrease in volume, by manipulation of the air supply, as in the swell of an organ. More than this, by a sort of rotating movement of the free hand upon the top of the reserve bellows, a vibrato effect is possible. The label reads: "Joseph Gabelsberger, Kurfürstl. Hof-und-Bürgerblas-Instrumentenmacher. In München. 17.." the words having separate lines, and the date "17.." is not completed, apparently, though there may be numerals written in as it is rather faint.

Another small, portable instrument, a forerunner of the harmonium (patented in Paris in 1840 by Debain, and the following year here by W. Evans) was brought out in 1833 by John Green, who had a shop in Soho Square,

and had been a traveller of Clementi's. This invention he called the "Seraphine," and by engaging Samuel Wesley to give weekly recitals upon it, he contrived to boom it into a state of popularity for some years (until the invention of the harmonium or organ harmonica), disposing of some of his instruments for as much as forty guineas. Despite its name, the Seraphine, even at the time of its highest favour, seems to have been noted for the volume rather than for the beauty of its voice. The notes of the short keyboard of about three octaves are very small, and the keyboard and reeds, and bellows, occupy a quite small, oblong box of about thirty inches by six inches by ten inches. It shuts up for portability. When in use it is secured to the stand by a pin at the left side. From the trestle or stand depend the thin rods attached to the tiny pedals, filling the bellows with air. The bellows is dead-weighted giving a uniform pressure of air, and a shutter arrangement over the reeds can be worked to produce a swell. The small case is solid mahogany, quite plain. The volume of sound issuing from this tiny instrument is indeed remarkable.

This little Seraphine is considerably younger—by about thirty years—than the early Broadwood "square" piano at the Royal Academy of Music, photographed opened (illustration). An interesting point about it is the total absence of pedal, recalling the clavichord in shape. In it, the case is of solid walnut with a handsomely figured veneer of the same wood. The simple music desk folds in halves to lie down flat so that the heavy lid, in three parts with brass hinges, may be shut down quite level. When the lid is folded back, the top of the front, above the recessed keyboard, is covered in by a fretwork top, lined with silk, the dark walnut being cut in a scroll design. To correspond there is a panel on the front, at each side



Fig. VI. Example of small positive BIBLE ORGAN known as "Regals," circa XVIth century. Top : as closed. Below : open for use
Goff Collection



Fig. V. EARLY ENGLISH RECTANGULAR PIANOFORTE. Broadwood, London, circa 1800
Collection Royal Academy of Music

of the oblong, ivory name label, in fretted brass, with silk screens behind. The keys are of boxwood, arched, with ivory tops for the level keys, and ebony for the raised keys. The compass of six octaves and five notes is from

C-F. An interesting point about the action is that the stringing is bi-cord only, the lowest seven notes being of single, copper-wrapped strings, and there is no check-action as we know it to-day, the felt-topped hammers, or tangents, merely falling back a little from the strings, which are immediately damped above. The frame is iron—iron frames were introduced in 1830, about ten years earlier. At either side of the label a design in lance heads and roses is inlaid in solid brass. The label in scrolled copper-plate : "Patent. John Broadwood & Sons, Manufacturers to her Majesty, Great Pulteney Street, Golden Square, London." There is but one pedal, the sustaining one, and it, like the round, very substantial legs is elaborately carved in scallop shell design.

Private Collectors may come across the specimen they are seeking with the help of a small advertisement in the Collectors' Quests column. The price is 30/- for three insertions in successive issues of about four or five lines. Single insertions are 12/6 each, but three or more are advised. Particulars of the specimen required should be sent to the Advertising Manager, 34 Glebe Road, Barnes, London, S.W.13. Telephone: Prospect 2044.

ART NOTES

BY PERSPEX

*Variety's the very spice of life
That gives it all its flavour.*

THUS the poet. It is also the impression left on my mind after a visit to this month's exhibitions; no one could complain of their monotony. Second thoughts, however, tell one that a life depending for all its flavour on spice must have poor material to work on, and even that can only be made palatable if the spicing is done with moderation and discretion; otherwise the bulk of the meal will prove somewhat indigestible.

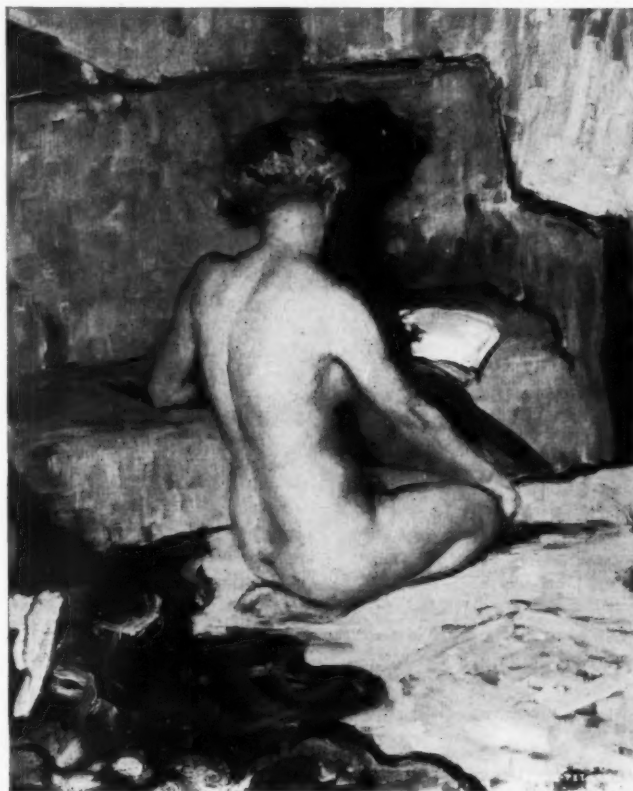
I am driven to these unsatisfactory lucubrations by

the shows I have had to visit this month, but more especially by the title of an "Exhibition of 'Nudes' by contemporary Artists," at the Leger Galleries. There the variety of presentation was so great that it ranged from obviously quite naked ladies to at least one picture in which *unaided* I would never have discovered the lady at all, and after assistance still remained in doubt. This seemed a sad deficiency on my part, seeing that I had prepared myself for this particular show by a visit to the National Gallery where there is on view one of the finest and also one of the most expressive "Nudes" in the world: "The Rokeby Venus." I studied this picture with care once more, and once more came to the conclusion that this picture *as we now see it* was never planned as a representation of Venus and Cupid. The Cupid at least is an after-thought lacking in all that subtlety of flesh painting which is the charm of *most* of the Venus. The picture began, I am convinced, as a study from the life, and as it was dangerous in Spain to exhibit a nude whose identity might be recognized, the artist slurred over her reflection in the mirror deliberately, a device which would not have been so necessary if he had clearly given her conventional classical features. But Velazquez was never happy with classical subjects, even the best of them—the *Bacchus*.

This "Venus" is marred by after-thoughts, intended like—dare we say it?—Etty's, to make a study from the life more acceptable as a picture.

Such considerations, however, weighed little in the Leger Galleries show. Here it was a question of radical differences of conception. Between, say, the naked lady by T. C. Dugdale and F. Burra's painting, which includes recognizably the forms of a nude figure, there are simply no grounds for comparison; in the first-named you are invited, so to speak, to compare the painting with *nature*; in the other you are invited to enjoy a design

with the nude as an incidental part in it. In between these two extremes stand such paintings as William Scott's or Michael Ayrton's, which follow nature up to a point but stop short where further fidelities to detail would interfere with what we may call the *pattern*. So one might go on analysing the various standpoints of the artists to see how well they have made theirs clear; but even then one has to fall back on one's *personal* opinions. It is obvious, for example, that Stanley Spencer has made his viewpoint clear enough—he is nothing if not precise in his statements in which he leaves no room for doubt. So I can only *react* with similar precision and must state that both viewpoint and statement—i.e. representation and design—are equally distasteful to me. Sadder reflections come from a picture by Glyn Philpot and another one by Wilson Steer. Wilson Steer's semi-



STUDY OF THE NUDE

By B. H. BEVAN-PETMAN

From the Exhibition at the Leger Galleries

PERSPEX's choice for the picture of the month

nude looks like a weak Orpen; Glyn Philpot fails more by implication than by actual fact: the implication is the painter's dissatisfaction with the reputation he had made as a painter in the best traditional manner and the attempt to be made not long before his death, to free himself from academic fetters, *without being able to shake them off*. The exhibition, however, contains a number of attractive things by artists so different as Meninsky, Antony Devas,

Thomas Carr, Marek Zulawski, E. Hynes, the ever slick Edwardian, W. G. de Glehn, to mention a few. For simple flesh painting, in the traditional sense, I should like to draw attention to a, to me, unfamiliar name, B. H. Bevan-Petman. In this painting the *carnations* have that suggestion of softness and resilience which betoken the artist's love of paint as well as of form. Apart from a curious *Botticellesque* nude which dates Augustus John, and two paintings of his which I missed, there were some lovely studies in the traditional Renaissance manner by this extraordinary draughtsman; they challenged amongst other drawings in the upper gallery comparison with the likewise extraordinary draughtsmanship of the late Walter Sickert, who was not a draughtsman in the caligraphic sense of the word at all, and, as one can see in one of his drawings here, *fumbled* where he attempted to use *line*. On the other hand, his impressionistic habit of presenting form in its atmospheric envelope makes one, in another drawing of his here, realize how much more painter-like his drawings are than John's. Incidentally there is an exquisite manipulation of line pure and simple in a Modigliani drawing on this wall.

As regards *variety*, the "Nudes" at the Leger Gallery were like nothing compared with mental leap-frogs, somersaults and *volte-faces* one had to perform in order to enjoy the "French and English Paintings" at the Redfern Gallery; no less than 302 of them. Phew! But it was worth it! To give some little idea of the effort it involved, let me quote just a few of the names included, and the contrasts they imply: Walter Greaves, Ambrose MacEvoy, Fantin-Latour, Matthew Smith, A. Derain, Spencer Gore, Edward Burra, Corot, Winifred Nicholson, Georges Rouault, Graham Sutherland; or take in the much more restricted region of drawing, Max Beerbohm, Henry Moore, John Skeaping, Picasso. Obviously in such a mixed show there are both visual adjustments and mental gymnastics to be performed, which it would take not columns but volumes to describe and explain. These different artists are or were *after* quite different things, resembling each other only because they produced those material objects which we frame, hang on the walls and call pictures. To consider that Fantin-Latour, for instance, could paint flowers much *better* than, say, either Bauchant or Winifred Nicholson, as represented in this show, may for all I know not only be true, but seems to me indisputable; but the point is that he could not paint *pictures* as good as either of these two very different and differently endowed artists. His skill may have been greater, more profound in execution, yet the trouble with him remains that, when all is said, his Flowers are not nearly as good as Nature's; in short, they are a poor substitute with the smell of oil and varnish about them. I am not so great an admirer of Bauchant; that smell also clings to his too; but, at any rate, his, like Winifred Nicholson's pictures, are something in their own right; just as, say, an "Ode to a Grecian Urn" is not a literary substitute for the Urn itself. It is here that the difficulty with the variety of expression in Art arises. The ancient yardstick "nature" is no longer the only one, still less the *Greek ideal*. But here also comes a further complication. As the catalogue shows, you could acquire either the Bauchant or the Nicholson for 60 guineas, but the Fantin-Latour would cost you 650 guineas, more than ten times as much. It might be said (a) that Fantin is dead, which, though a

doubtful is a great asset for those artists who treasure posthumous fame; (b) that he was technically more skilful; and (c) more laborious; but it does not work out that way.

There is, for example, in this show a painting by Matisse, a huge painting perhaps five times or ten times as large as Fantin's—I have not the measurements and am not good at calculating areas. Anyway, Matisse is alive and the actual time it can have taken him to cover the huge surface—most of it, in pompeian red, could just as well have been done by a house-painter—was probably less than the time it took Winifred Nicholson to paint her flowers, and this in spite of the fact that Matisse's picture includes chairs, plates, a glass, several other pictures, a nargileh and what not. That painting is priced at one thousand guineas. I can only say that would be "money for jam" if all one now sees on the surface were "all there is to it"; but it isn't. Matisse is one of the pioneers who has taught the world to appreciate the fact that a picture is first and foremost a *reality*, something more than and something different from a mere reflection of nature or an illusion of a religious, mythological or other poetical or historical scene, in the sense in which that is more or less true of, say, the Sistine Madonna, Titian's Bacchus and Ariadne, or Poussin's "Et in Arcadia Ego," or, to come down to our own times, Orpen's Versailles Conference. In Matisse's world all such things are entirely extraneous and irrelevant matters. What is of importance to him is only that which remains when one has stripped the external and objective world of all but the barest associative interest and thus compelled the eye to dwell only on the rhythm of design and the melody of colour. And it succeeds; it succeeds because it has been done by an artist who has come to these conclusions, after having *successfully* tried out traditional art. He himself has since gone further, and in particular has explored *colour* with greater subtleties and complexities, though he has never probed more deeply into the possibilities of his aims than *surface* decoration. This picture is therefore of great historical interest: how this compares with its present-day price is a matter on which I can venture no opinion. I would comment on the problem of price that I have never seen anything by another "top score" artist, Rouault, who is here represented by a picture even more highly priced, that has seemed to me worth the fame this artist enjoys to-day. But then that applies, so far as my judgment goes, to the apparent valuation of other quite tame and orthodox paintings as well.

Whilst at the National Gallery I took the opportunity of visiting another instalment of the "Recording Britain" exhibition. Here, likewise, the variety of viewpoint and expression was great. These shows are always worth while because of the *dual* interest of the exhibits. The things one sees here are officially regarded as records, but with this difference that the artists have had *carte blanche* in their choice both of subject matter and treatment. At first one was inclined to judge the wisdom of such licence, at least, I was; but I now think that on balance there is as much gained as is presumably lost. The gain is probably on the artistic side, the loss may be on the side of factual detail. Artistic interest does not necessarily belong to records of great historical value, whilst on the other hand historical and architectural points of interest are lost in artistic treatment. The present

ART NOTES

exhibition, however, suggested another aspect of which one does not always think: the artists' choice of what they believe to be either historically or pictorially of value. In this respect the woman artists have here distinguished themselves, more particularly Barbara Jones, Mildred Eldridge, Louisa Fuller and Phyllis Ginger. Barbara Jones, for example, has to good purpose chosen "Savage's Yard, King's Lynn, Norfolk," of which she tells us: "Mr. Savage invented roundabouts in the middle of the last century . . . they are still made here"—as is obvious from the picture. Another choice of hers is Euston Station: "The Gateway to the North," of which she says: "Doric Arch by Robert Stephenson, son of George Stephenson, and Chief Engineer of the Railway. The Company has frequently invited tenders for the removal of the archway. Such is the solidity of the structure that all estimates have hitherto been found prohibitive." It is as genuine an example of Doric building as can be found anywhere in England, as it is also of *unfitness for purpose*; and, further, it is interesting as an illustration of a conception of artistic excellence which is not quite dead yet, namely, that which argues that architecture is something that can be copied or adapted from some famous prototype and then *applied* to something that serves quite a different purpose. St. Pancras Church, almost opposite Euston Station, for example, is the *Erechtheum* plus *The Tower of the Winds* in Athens, applied to an Anglican Church.

In a different sense we appreciate Phyllis Ginger's views of Cheltenham architecture: here the prim gentility of the buildings is expressed in the primness and ladylike technique of the water colours. Louisa Fuller gives us in her Stokesay Castle, "the oldest existing fortified manor in England," a lively record of great art-historical as well as sociological interest. Ruskin Spear's "Temperance Hall, Roche, Cornwall," with its semi-classical architectural features, conveys with skill the dreariness of such places, whilst in Kenneth Rowntree's "Baptist Chapel, Clare," a similar atmosphere is slightly alleviated by the floral decorations which temporarily enliven the interior of such places. C. W. Hooper has by his art turned the sadly neglected "Music Gallery, Tunbridge Wells" into a kind of romantic ruin. So one might go on to prove that most of these artists, thanks to their *carte blanche*, have indeed added more than is involved in an architectural drawing or a photograph. These are Records of Britain with *comments*. This brings me to Mildred Eldridge's "Eisteddfod, or Hymn-singing contest, and Adfa Chapel, Montgomery." The actual water colour is robbed of some of its considerable subject interest by its monotony and faintness which makes it look more like a dream vision than a record of actualities; but it poses the question whether "Recording Britain" should not also include Recording *Britons*, showing posterity Britons as they live and work, pray and play—or must we already say lived and worked, prayed and played—in our time?

Should these records not also embrace records of our shipping and docks, of our factories, and factory districts; and the surprising "architecture" of such ribbon developments as the Great West Road? The present approach to the job is a little over-weighted with the romantic and the sentimental, although one misses in this line records of the still surviving *handicrafts*, the wheelwrights, the blacksmiths, the knappers, the rope-

makers, the chair-makers, the sadlers, and so on, setting most of them in a fitting environment of their own. Apart from such survivals of the past—the Flint Knappers are survivals of the Stone Age!—there is for posterity surely the interest in how and where Britons lived before the Nazi *Goetterdaemmerung*.

These last words bring me fittingly to the last show I have to mention this month, and incidentally a further proof of the *Spice of Life*. It is an exhibition of cartoons by Z. K., Hoffmeister, Pelc, Stephen, and Trier, at the Czechoslovak Institute. Hoffmeister and Pelc, the latter known as "Peel," have made their name in the United States. Trier is known here to everyone from his cover designs of *Lilliput*. Corporal Z. K., lately deceased, has a more nationally Czechish reputation as a member of the Czechish Army Paper of that force in Britain. Stephen also has made a reputation here through his work for the Ministry of Information, and the *Sunday Pictorial*: Z. K.'s drawings are the least self-conscious and most spontaneous. Hoffmeister and Pelc, so far as one can judge (all their cartoons had not yet arrived from America) the most self-conscious and deliberate; Stephen's work is perhaps the most *artistic*. All of them, however, are united in their hatred of Hitler and all he stands for. In this sense, but in this sense only, as Low pointed out in the speech which opened the show, they speak the same language, which is also the language of our Low and other of our Journalist cartoonists. This leads one to a sad reflection. England started it all. I mean the political and social satirical cartoon, with Gillray and Rowlandson and Cruikshank. England set in motion a world-wide artistic movement; that can hardly be over-rated, so great was its influence, and England has to-day no satirico-political or sociologico-critical "Comic" or "Serio-Comic" paper—though *Punch* was started with such intentions a hundred and two years ago—only in due course to become "inoffensive."

Where, to-day, are our Rowlandsons, Gillrays and Bunburys, or even Leechs, Keenes and Dumauriers? Low confessed on the aforementioned occasion that he considered himself the product of Tenniel and Busch. That is surprising: for never has a cartoonist cartooned with less humour in his line than Tenniel, unless it was Linley Sambourne, and never has an illustrator joked with less effort and more effect and superb use of line than Wilhelm Busch, only, like Aubrey Beardsley, but with less reason, to repudiate his lifework utterly.

Unfortunately it was not possible for me to see the "Exhibitions of Famous Posters" and of "Recent paintings by Nadia Benois," at the Leicester Galleries in time to notice them at length in this issue; but since the former contains posters in "*mint*" condition by the most famous French poster artists, Toulouse-Lautrec, Forain, Steinlen, Bonnard and the rest, a most rare event, it is sure to be worth a visit. As to Nadia Benois' paintings, she is one of our best *colourists* amongst women painters, and it will be interesting to see whether she has developed in this direction or broken new ground.

Publisher's Binding Cases to take two volumes can be had for 7/6, with lettering.—APOLLO, Mundesley, Norfolk.

THE ENGLISH SILVER SPOON

BY MRS. WILLOUGHBY HODGSON, F.R.S.A.

THE first spoon illustrated, which may be seen in the Ashmolean Museum, Oxford, came from the grave of a woman, Tumulus No. 2, at Chatham Links, Kent, excavated and published by the Rev. James Douglas, F.S.A., in 1793. It is of silver, with perforated bowl, the handle being set with garnets in projecting sockets; such a description indicates that there was a demand in those early days for things of luxury and beauty.

The word "spoon" comes from the Anglo-Saxon *Spon*, a chip, which would seem to indicate that this article was at first made of wood. Very few specimens in metal of early date can be found outside our Museums, but the subject has many persuasive fascinations, the history of its form and substance being subjects calling to mind the life, habits, and something of the atmosphere of bygone days.

It would seem that in one form or another it came into use as soon as the inhabitants of these islands had acquired the habit of eating pottage, or whatever was their staple food, with decency. Shell, bone, horn, wood and ivory were employed for the bowl, but rock crystal, ivory, serpentine rock, gold and silver were used for those made for kings and nobles in the Middle Ages.

During the XIVth century the metal worker not only used brass and pewter but produced a new amalgam called "Latten," which seems to have been good and serviceable. In that interesting old work, "Hone's Everyday Book," a delightful little episode between Shakespeare and Ben Jonson is recorded. Shakespeare would seem to have stood sponsor to one of Jonson's children. At the christening, however, he looked melancholy and dejected, and being asked the reason by the child's father, replied:

"Ben, I have been considering a great while what should be the fittest gift for me to bestow upon my godchild, and I have resolved it at last."

"Prithee what?" said Jonson.

"I'faith, Ben," answered Shakespeare, "I'll give him a dozen good latten spoons, and thou shalt translate them."

From this same source, "Hone's Everyday Book," another little glimpse is given us of the use of the spoon and of the conditions of tenure by the people of certain Yorkshire boroughs, of their right to graze their cattle on Hutton Conyers Common. On New Year's Day the lord of the Manor held court, every shepherd being required to attend and do fealty, bringing with him a twopenny sweet cake and a wooden spoon. The Bailiff



SILVER
PERFORATED
Set with garnets

Ashmolean Museum



PEWTER, c. 1500.
Dyiamond Poynt



LATTEN, XV-
XVIth Century.
Monk's head

British Museum



PEWTER, c.
1430
Wrythen Knop

to the Manor supplied frumenty, cheese and mustard. The frumenty in an earthenware pot was placed in a hole in the ground, each shepherd being required to eat a portion with his spoon as a proof of loyalty. If he had neglected to bring his spoon he had "Lying on his belly to sup out of the pot," the bystanders amusing themselves meanwhile by dipping his face right into the frumenty.

Anyone collecting old spoons should study ancient documents and inventories such as those of the Court of Hustings, which may be seen in the British Museum, and which give much valuable information as to weight, marks and values. From these old documents one learns that the Plantagenet spoon was lighter in weight than those of the Tudors, and the Leopard's Head, the London Hall Mark of 1478 is frequently mentioned. We may also gather from the accounts of several bequests that spoons with gilt "Akerns" (acorns) as a terminal to the stem were either in silver or silver gilt and were much valued.

The "Dyiamond poynt" seems to have been the next ornament used on the stem which was generally sexagonal, the gilded terminal being cut with facets like a brilliant.

The bust of the Virgin Mary as a terminal dates from the XIVth century and was used till the reign of Queen Elizabeth. These busts were called "Maiden Heads" and their approximate age may be judged by the shape of the head-dress which, of course, varied, the oldest representing the horned head-dress of the XIVth century. Upon a "Maidenhead" spoon in the British Museum of about the year 1545 may be seen a half-length female

THE ENGLISH SILVER SPOON

figure, and another example is ornamented with a female bust with arms on one side and the legs and feet bent backward and visible only on the reverse side of the spoon. The spoon with the "rhythen" knob is now very rare, the word is derived from the Anglo-Saxon *writhe* (to twist), the device being found as a terminal on a hexagonal stem. (See first illustration, fourth spoon.)

The highly prized Apostle spoon was first made in the early days of the XVth century, each terminal representing one of the Apostles, who may be identified by the symbol he holds. St. Peter, of course, holds a key, sometimes two; St. John a cup; and St. Andrew a cross in saltire. A whole set comprised thirteen and is seldom met with in these days, though recently a set was sold in London. Single specimens are now very costly.

broad oval, the round, square or hexagonal handle being replaced by a flat stem widening out at the top, where it was divided into three curved sections. This style was known as the *pied de biche*, the foot of the hind or roe which it was supposed to resemble. At the other end the stem was continued down the back of the bowl which gave strength to the spoon and was spoken of as "rat-tailed." Sometimes the stem stopped at the bowl, where it was ornamented with arabesques and engraving. The writer has a very fine large "rat-tailed" spoon dated 1713, which belonged to a member of the De La Pole family and which he left her in his will. It seems that this specimen which they called and used as the "porridge spoon," was one of a large set of spoons and forks of the same pattern; their owner and his wife, however,



Acorn head

Seal head

Pied de biche ;
front

British Museum

An Apostle

A Maidenhead

Pied de biche, back,
showing rat-tail
stem continuation

Courtesy of Mrs. Walters

All early spoons were designed with fig-shaped bowls which were widest at the end and became narrow as they approached the stem, and the terminals, known as "knops" were varied.

During the XVIth century Chinese porcelain was making its appearance in increasing quantities in this country, and there is little doubt that its decoration influenced the taste of the silversmith who was employed in mounting the lovely Ming blue and white porcelain and the Céladon in elaborately chased silver and silver gilt, the result being that Chinese dragons and other grotesques were employed as pattern for the "knops." Some spoons which bear the mark of a Plymouth silversmith—a saltire between four castles within a ring of pellets, the Borough Seal in 1595, are ornamented with knops of Chinese form.

In 1660 a change both in the bowl and handle took place. The fig shape was exchanged for one of rather

thought they were "old-fashioned," so took them to a silversmith in a neighbouring town, who exchanged them for the same weight in modern silver!

A little spoon which has been the subject of controversy, has a narrow pierced bowl and a thin round stem spiked at the end. It has been variously described as a teaspoon to be used as a strainer when the tea was poured into the cup, the spiked handle being designed to clear the spout, and an olive spoon.

The late Mr. Robert Drane, who had a very fine collection of old silver, once asked me if I had any theory about these so-called "teaspoons" of which he possessed a quantity. When I replied in the negative, he said he believed they were intended to be used in the making of punch, the bowl to extract the lemon pips and the sharp end to pierce and draw out the peel before serving. He also pointed out that a straight stem would

(Continued overleaf)

SOME LONDON PEWTERERS *By the late E. ALFRED JONES*

THE following list of names is a continuation of the list which appeared on page 79 of the issue of March, 1943. The list is compiled from various sources, and about exhausts the possibility of further addition, so far as is at present known.

- | | | |
|---|---|--|
| Henry Ayres, St. Alban's, Wood Street, 1657 | Thomas Henson, 1621 | William Strenger, 1449 |
| Joseph Chafey (Chaffey), Southwark, 1659 | John Henxteworth, 1394 | Ralph Strey, 1574 |
| William Coulson, jun., St. Gabriell Fenchurch, 1658 | Nicholas de Henxteworth (Heyngestworth), 1351-72 | Henry Sweeting, 1649 |
| Robert Frethorne, citizen and pewterer of London, and parish clerk of St. Dunstan's in the East, 1657 | John Heuxsteward, 1407 | William Telgate, 1404 |
| George Groome, St. Andrew's, Holborn, 1658 | Thomas Hicks, 1685 | John Tucker, 1574 |
| Robert Mollen, sen., St. Margaret, Lothbury, 1658 | Thomas Horewode, 1348 | Robert Turner, sen., 1488 |
| Francis Smerfett, St. Sepulchre's, 1658 | Alexander Jones, 1608 | Andrew Martyn, 1334-45 |
| John Smith, St. Michael Bassishaw, 1660 | Francis Kimberly, 1628 | Richard Wallenger, 1573 |
| Peter Smith, St. Nicholas Cole Abbey, 1658 | Richard King, 1594 | Edward Ward (e), 1653-56 |
| Abraham Taylor, Lambeth, 1660 | Henry Sambrooke, 1608 | William Atte Well, 1443-50 |
| Edward Ward, St. Botolph without, Bishopsgate, 1657 | William Atte Lee, 1425-26 | Richard Wilkinson, of Frynnesbury, Co. Kent, 1565 |
| Christopher Weale, St. Mary Bothaw, 1659 | William Lely (Lyly), 1403-22 | Thomas Woodhouse, 1559 |
| The above from the Index of Wills Proved in the Prerogative Court of Canterbury. Ed. by T. M. Blagg, 1936 | Richard Lumley, 1436-38 | Lawrence Wryte, 1565 |
| | William Strynger, 1445 | Robbins, Milk Street, 1637 |
| | James Mathewoke (Mathews, Mathewes), 1588, dead 1628 | John Boardman, 1738 |
| | John Megre, 1401-10 | Richard Cleeve, will, 1765 |
| | Nicholas Mile, 1324 | Jasper Rolles, 1607 |
| | William Mills (Milles, Mylles), Master of Pewterers Company, 1565 | John Cave, 1526 |
| | Robert Mollins (Mollen), 1625, 1647 | John Sweeting, 1654 |
| | John Montfort, 1635 | Edward Catcher, temp. Elizabeth |
| | Michael Newman, 1650 | Thomas Goddard, St. Botolph without, Aldersgate, died 1687 |
| | Guy Nicholas, 1395 | John Goddard, died 1719 |
| | Thomas Page, 1465 | Thomas Curteys (Curtis), 1536 |
| | John Paris, 1458-82 | Nicholas Mills, 1536 |
| | Richard Parkins (Parkyns), 1589 | Richard Ferrer (Ferrer), 1559 |
| | James Phillips, 1634-49 | John Hankforde, 1402 |
| | John de Pontefract (Pomfret, Pountfret), 1316 | William Kirkeby, 1403 |
| | Raphe Powell, 1621 | Robert Cotte, 1403 |
| | John Raydon, 1531 | William Byncote, 1404 |
| | William Redman, 1590 | John Henxteworth, 1404 |
| | Edward Rewe, Warden, 1565 | Roger Herley, 1405 |
| | John Robins (Robyns), 1620 | William Telgate, 1405-9 |
| | Robert Rose, 1563 | Thomas Canteys, 1405-9 |
| | James Mathewes, 1619 | John Cursoun, 1406-7 |
| | John le St. Albans, 1339 | Henry Coluorde, 1406-7 |
| | Henry Sambrooke, 1608 | John Pouer, 1408 |
| | William Sextern, 1486-88 | Andrew Chiefe, 1408 |
| | Thomas Shelton, 1631 | Richard Glasynge, 1408 |
| | John Silhorn (Sylhorn), 1400-9 | Alexander Hankyn, 1409 |
| | Thomas Siward (Syward), 1368-72 | John Parke, 1409 |
| | John Siward (Syward), 1349 | Thomas Fylkes, 1410-11 |
| | Roger Siward (Syward), 1341-46 | Henry Somerfelde, 1410-11 |
| | Thomas Southcote, 1382 | John Lely, 1410-11 |
| | John Spencer, 1419-38 | Robert Dutton, 1411 |
| | James Matthews, 1628-31 | Richard Kelet, 1411 |
| | John Steward, 1657 | Thomas Chylde, 1411 |
| | Stephen Straunge, 1345 | John Cornemonger, 1411-12 |
| | | John Grace, 1412 |

SPOONS (continued from page 105)

be of little use in clearing the curved spout of a teapot.

Late Georgian teaspoons, thin and dainty, have handles with delicate tracery surrounding oval panels at the end of the stem, designed to hold the owner's monogram. They are, of course, of much less value than earlier and more solid specimens, but they seem to bear about them something of the atmosphere and personality of their past owners.

In a Devonshire village, in the good old days, the Squire gave a silver spoon to be wrestled for by the lads on "Revel Sunday." This was stuck up in front of the gallery in church and the wrestling took place after service. Mrs. O'Neill, in that delightful little book, "Devonshire Idylls," gives a charming account of the last occasion that witnessed the contest, and describes how a lad said

to his sweetheart: "If so be as I get the silver spoon, 'twill be some'at towards housekeeping," and she answered: "Get along with you, what's a silver spoon to do, if you've got no broth in the pot?"

"Parson Tom," a good old Devonian, preached a fine sermon. "You'm bound to wrestle, young men, us have all got to wrestle with Satan, and the braver us can tackle him, the likelier us'll win; and the Kingdom of Heaven is taken by force, therefore quit you like men, be strong."

The lad already mentioned won the spoon. "Please the Lord," he said, "I'll get the fellow to en next year, and then there'll be a pair of us." But next "Revel Sunday" the old Parson was dead, and so was the maid. That was the end of the wrestling, for the new Parson would have none of it.

ENGLISH FURNITURE AT MR. FRANK PARTRIDGE'S

BY JOHN ELTON

FURNITURE of the late XVIIIth century is distinguished by its redirection of design towards the classic past, and by its introduction of classic detail familiar to travelled architects and *dilettanti*. There was a tendency during this classic revival towards small-scale detail and meticulous elegance. The accomplished designs were carried out by cabinet-makers, carvers and inlayers with the utmost technical mastery. There



Examples of the classic detail revived in the late XVIIIth century then in vogue for spacious apartments

Fig. I. Pedestals in Mahogany. Circa 1770



Fig. II. Mahogany mounted with gilt brass. Circa 1770

are several examples of this "age of elegance" at Mr. Frank Partridge's King Street galleries.

Characteristic objects of this period were stands or pedestals to hold lights, vases, or busts, and these were ranged along the walls of halls, galleries or any "large suites of

apartments." In a pair of pedestals of hexagonal form, formerly at Denston Hall (Fig. I) the carving of the frieze with its upright acanthus and urn is finely finished, and the mouldings of the pedestal itself are also enriched. For the dining-room a pair of

pedestals surmounted by covered vases or urns was much in vogue for "spacious apartments," and gave an opportunity for classic treatment. In a fine pair of mahogany pedestals, the ornament is mainly in applied gilt bronze, and consists of a thyrsus entwined with serpents on the pedestal and mouldings, pateræ, swags of husks, and scroll-shaped handles, on the urn (Fig. 2). The same distinction and finish is noticeable in a pair of break-fronted cabinets, which are closely similar except for the treatment of the advanced central section. This is glazed in the cabinet illustrated (Fig. 3), while in its companion, the centre is enclosed by a cupboard door having a large glazed oval opening. On the wings the cupboard doors also have a smaller glazed oval, which makes an ideal space for display. Above these ovals is carved a knot of ribbon from which they appear to be suspended; below them are carved sprays of foliage. The mahogany of the lower stage shows a bright rippled figure surrounding an oval of "curl" veneer, clasped by four carved ornaments. The frieze of the centre section is carved with



Fig. III. A cabinet of distinction and finish. A carved knot of ribbon appears to suspend the glazed ovals; lower ovals in "curl" veneer. Circa 1780



Fig. IV. The English needlework covering the seat and back displays a brilliance of colour

festoons of husks and surmounted by an open pediment. A little later in date is an attractive cabinet which has its cupboard doors overlaid with veneer set diagonally, and emphasizing its pronounced figure. In the centre of the doors are oval medallions marquetryed with scattered flowers, such as tulips and roses, which have retained their original colour unimpaired and unfaded. This piece is surmounted by two tiers of shelves, supported by brass columns. Among late Georgian pieces is an original combination of dumb waiter and cellaret, which also depends in part for its effect upon its metal enrichment. The octagonal cellaret is supported on a three-sided base resting on paw-feet fitted with large casters. From the cellaret rises a reeded stem, with two octagonal trays, each edged with a pierced brass gallery.

Besides these late Georgian examples, there

Fig. V. WILLIAM AND MARY SIDE-TABLE, the top veneered with burr walnut, and top frieze and stretcher enlivened with arabesque marquetry in holly-wood



is a full selection of pieces of earlier date, such as a walnut side-table with legs of angular scroll form, tied by a flat stretcher. This piece, which dates from the reign of William and Mary, has the top veneered with burr walnut, while the top, frieze and stretcher are enlivened with reserves of well-cut arabesque marquetry in holly-wood (Fig. V). There are also a number of mirrors in carved and gilt frames, dating from the early and middle years of the XVIIIth century. Though large mirrors are advertised in 1700 as ranging to six feet in length, it was usual in tall mirrors (such as a pair in this collection) to combine two plates. In this pair, the juncture of the two plates can be seen at the spring of the arched head; the height is also accentuated by a tall cresting in carved wood and gesso. The contrast between the low relief gesso detail and the bolder motives projecting in carved wood, such as the shell in the cresting and the overlapping eagles' heads is as usual effective. There is also a good chimney mirror in the full Director style, in which the field is divided into sections by slender pilasters, and the sides are bordered with a combination of scroll work and naturalistic branches. The cresting finishes in an open pagoda.

As accessories and as a foil to the wood-work, there are hung on the walls a number of

tapestries rich in colour. One example is a large Beauvais panel woven with a Berainesque design of fanciful garden architecture, on a golden brown ground. In the foreground is a balustrade on which trees are set in vases. Within this enclosure are seen two figures, dancing girls with tambourines, a third girl riding a goat and decorating a term. The border is woven with variegated figures, vases of flowers and scrollwork on an ivory ground. Also full of brilliant colour is an English needlework carpet, in which the field is worked with scattered flowers on a light green ground, and the red border is also worked with brightly coloured flowers. There is a similar display of fresh and unfaded colouring in the English needlework with a design of a large vase of flowers, which cover the seat and back of a mahogany chair of the middle years of the XVIIIth century (Fig. IV). Among rarities in this collection are some specimens of English enamel of Charles II's reign, a pair of candlesticks, and one of the only two recorded sconces or wall lights of this type. This small sconce is of cast brass, the decoration in pale blue and white enamel; the back plate centres in a grotesque mask, and the candle-bracket, working in a closed human hand in brass, supports an octagonal candle-socket and wax pan.

RECOLLECTIONS OF A LECTURER

I DO not remember how it came about that I first started to lecture on Ceramics, in London, and afterwards at country places, but I do remember that I prefaced my remarks by begging the audience not to speak of a mixed lot of pottery and porcelain as "Old China," and proceeded to enlighten them as to the differences between the two.

Each member of the audience was allowed to bring a specimen for identification and discussion, and this I certainly found the most interesting part of the lecture. It led to humour and interesting stories; sometimes, alas, to tragic disaster, as for instance when I was giving a lecture for a charity at the Hove Town Hall. Amongst many interesting pieces brought by the audience and set upon a table on the platform beside me was a really splendid large Chinese saucer-shaped dish. It was a specimen of Chinese Famille Verte of the finest period, K'ang-hsi 1662 to 1722. With fear and trembling I lifted it up that the audience might see its beauties while I explained them. When I replaced it on the table, a voice from the audience asked: "What is it worth?" I replied: "I am not a valuer, but I can tell you you could not buy it for £50," knowing quite well that it could not be bought for a far higher figure.

When, after the lecture, people came to take away their possessions, a lady whom I knew claimed the Chinese dish, and I remarked to her: "You are lucky to be the owner of such a lovely specimen." She replied: "It is not mine. I brought it for a friend who said she was not going to pay 5s. to hear you talk, but wanted to know its value." We had a little gossip, and then my friend wrapped up the dish, tucked it under her arm, and turned to go; as she did so, the dish slipped and fell on the floor in a thousand pieces!

As I remarked before, the pieces brought for discussion and identification were most interesting. At one lecture, a truly magnificent vase appeared standing some 15 inches high. This was my description of it as I held it up for the audience to see: "The background is an imitation of Chinese 'Chicken Skin' (our name for it in those days), the decoration consisting of wreaths of flowers and tiny ribbons is in the Lowestoft manner, the mark is that of Duesbury Derby; it was made by Samson of Paris and was bought in Sydney." The owner said when she had heard my remarks on the vase, "I will never part with such a remarkable treasure."

In speaking of Lowestoft it must be remembered that I am alluding to the ideas of years ago.

In those early days there was a rage for blue "Scale Worcester," and specimens brought very high prices. Personally, I never cared for it, but I was to find out that it was necessary to *learn* it or risk being taken in.

I had seen in the house of a knowledgeable little old man in the West a very attractive blue "Scale Worcester" Sucrier with raised floral ornaments on its handles. I had made it a rule never to buy old china unless I could pay for it on the spot. The price asked for this piece, however, was too high for me, so I left it.

Later on, when staying with a collector at Brighton, I told her of the Sucrier and the price asked for it. She told me how foolish I had been to lose the chance of, picking up a treasure for what she called an "old song,"

and when she told me how much she had given for pieces in her cabinets, I wrote to the old man, enclosing a cheque, and told him to send me the piece.

When it arrived my friend went into ecstasies about it and said: "You *must* let me have it." I firmly refused. When her husband came in, he was taken to see the treasure, and begged me to let his wife have it.

Later on, an old and clever student of Ceramics came in and was at once shown my treasure. He glared at it, and said not a word for some time, while the three of us stood breathlessly round. Then, "Samson of Paris," he roared.

My friends couldn't be too sympathetic. "You poor thing," they cried, "to have paid all that money and got a fake." I replied: "Wait a bit," and then sat down and wrote to the old man, and told him I was sure he would be sorry to hear that the sugar basin I had bought from him was not genuine. He wrote back saying he would not dream of offering me anything which was not genuine, and that he had bought it from someone whom he knew would not cheat him. To this I replied that as he doubted what I had told him, I proposed to send the piece to the Worcester Works, but that as it bore their mark, I must warn him that they would probably prosecute him for selling as Worcester a piece of foreign china. He returned my cheque at once, and years afterwards told me he still had the Sucrier, but had never dared to show it.

A few days later, I went to see a collection of Antiques on sale in Brighton. In one case which, at my request, the auctioneer opened, was a tea-service of "Square marked Scale Worcester," which, after my late experience, I found no difficulty in recognizing as having come from the Atelier Samson of Paris. I turned to my friend, remarking: "The whole set is a fake."

Some men standing by evidently overheard the remark, and I was told afterwards that it ruined the sale. People were afraid of what they might be landed with. Needless to say, this was years before the days of the "Antique Dealers' Association." A. W. H.

(To be continued)

An Exhibition showing the development of the Kuan Yin in Chinese Art is being held during the months of November and December at the Berkeley Galleries, Davies Street.

Kuan Yin (the Bhuddist divinity of mercy and Saviour of the faithful) has inspired some of the finest specimens of Chinese sculpture. The exhibition will contain many important examples, both in sculpture and painting.

It will consist of nearly a hundred exhibits, ranging from the Wei dynasty to the present day, and will illustrate the development of the Kuan Yin from its first appearance as a male figure, through the transitional T'ang period, to the XVIIth century, when the divinity finally takes the form of a woman holding a child.

Scholars are still divided in their explanations of the strange metamorphosis.

Proceeds of admission and sale of catalogues will be given to Lady Cripps' United Aid to China Fund, 57, New Bond Street, London, W.1.

A GLOSSARY OF HERALDRY (continued) BY F. SYDNEY EDEN

DANCE, DANSE, OR DANCETT. An indented line, like the teeth of a saw.

DANCETTY. In the form of a dance, e.g., or a fess dancetty gules (Fig. 1) and argent a bend dancetty azure (Fig. 2).

DEBRUISED. Said of a charge crossed by an ordinary, e.g., argent a lion rampant gules debruised by a bend or (Fig. 3).

DECRESCENT. The waning moon, horns to sinister.

DEGREED. On steps.

DEMI. Half of any object, usually the upper half, e.g., crest of a demi gryphon gules (Fig. 4).

DEPRESSED BY. Said of a device below another one.

DIAPER. Surface decorations, largely used in heraldic and other art work from early medieval times. Care must be taken to keep diaper patterns flat and wholly subservient to heraldic devices, so that confusion in design may be avoided (Fig. 5).

DIFFERENCE. A permanent charge in arms (to be distinguished from Cadency which is temporary only) to distinguish members or branches of a family one from another. Take, as an example, the Mortimer family. The original arms are as in Fig. 6, a coat which was differenced by Roger Mortimer

arms as argent, 2 bars azure, over all an escarbuncle of 8 rays gules pommétée and fleurettée or, and ascribes them to the name of Blount. Guillim says that this coat is cut in stone above the porch of Mangotsfield Church, Gloucestershire, and he adds some fanciful talk, as is his way, on this curious device. The escarbuncle was the ancient coat of the Counts of Anjou and appears to have made its first appearance in English Heraldry when Geoffrey Count of Anjou married Maud, daughter of our Henry I, and widow of the Emperor.

ESCUTCHEON. A shield: when small and within another shield it is called an inescutcheon. See *Pretence*.

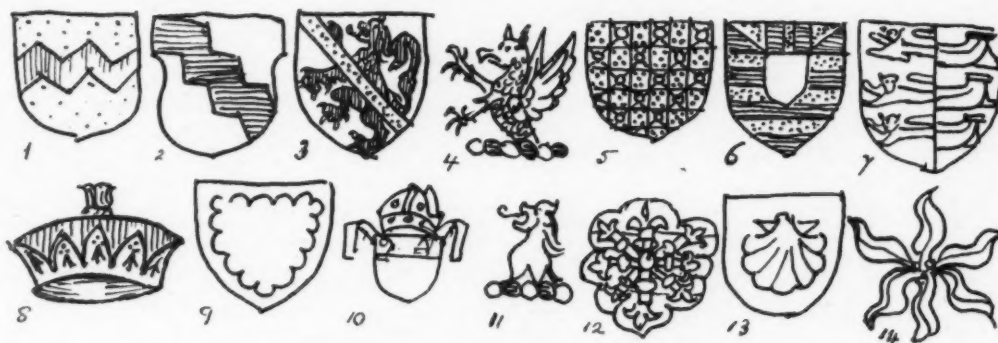
ESCALLOP OR 'SCALLOP. A shell fish of common occurrence as an heraldic charge (Fig. 13).

ESTOILE. A star with wavy rays (Fig. 14), to be distinguished from a mullet or molet, a star with straight rays.

FAN, WINNOWING. See *Winnowing*.

FAN CREST. An early type of crest (Fig. 15).

FEATHERS. Much used from early times, for Crests (Fig. 16) and Badges and later as charges.



See the corresponding numerals in text for title

"le oncle" by making the inescutcheon ermine, by John Mortimer of Herefordshire by making the inescutcheon argent a saltire gules and by Roger Mortimer also of Herefordshire by placing on the white inescutcheon a lion rampant purple.

DIMIDIATION. A form of impalement—i.e., two coats side by side in one shield—in which the dexter half of one coat is impaled with the sinister half of the other. A good example is the shield of the Cinque Ports, in which the fore parts of the three golden lions of England in a red field are attached to the stern halves of three ancient ships on blue (Fig. 7). This plan is adopted when one coat or both coats are of such a character as to make it difficult to get them into one half of the shield.

DISPLAYED. With open wings.

DOUBLING. The inner lining of a mantle or mantling, usually white, yellow or ermine.

DRAGON. A four-footed, scaled and winged monster with forked tail.

ELECTORAL BONNET. A cap, red turned up ermine, worn by the members of the College of Electors by which the Holy Roman Emperors were elected (Fig. 8).

EMBRUED. Blood-stained.

ENFILED. Pierced by a lance or other weapon.

ENGRAILED. An ornamental edging (Fig. 9).

ENHANCED. Raised above usual position.

ENSIGNED. Adorned with, as a shield ensigned by a mitre (Fig. 10).

ENTIRE. Reaching to the border of the shield.

ERASED. Torn off, not cut, e.g., crest of a lion's head (Fig. 11).

ERMINE, ERMINES, ERMINOIS. See *Furs*.

ERNE. An Eagle.

ESCARBUNCLE. A figure of 8 (usually), rays springing from a centre. A good example is given in Guillim's "Display of Heraldry," 5th edition, p. 94 (Fig. 12). He describes the

FER DE MOULIN OR MILL RIND. The iron clamp in the centre of a mill-stone (Fig. 17).

FERMAIL. A buckle.

FERR. A horse shoe.

FESS. An Ordinary, e.g., Argent a fess gules (Fig. 18).

FIELD. The whole surface of the shield before any device is depicted upon it.

FILE. A name for a label, *q.v.*

FILLET. The diminutive of the Chief.

FIMBRIATED. Said of a charge having a narrow border separating it from the surface on which it is imposed, e.g., argent a cross or fimbriated gules (Fig. 19). The idea is to present colour upon colour or metal upon metal.

FITCHÉE. With sharpened point, e.g., a cross botonée fitchée vert (Fig. 20).

FLANCH. A sub-ordinary—a bowed compartment on either side of a shield, but usually borne on both sides. This—azure 2 flanchs or (Fig. 21). The diminutive is called a flasque.

FLEUR-DE-LIS. A much used charge from the XIIIth century onwards (Fig. 22). As to its origin various theories exist, but it may be described as a conventional form of a flower of the lily type.

FLEURETTÉE. Terminated by or bordered with fleurs-de-lis. Sometimes used as a synonym for *Semée*, or sown with fleur-de-lis.

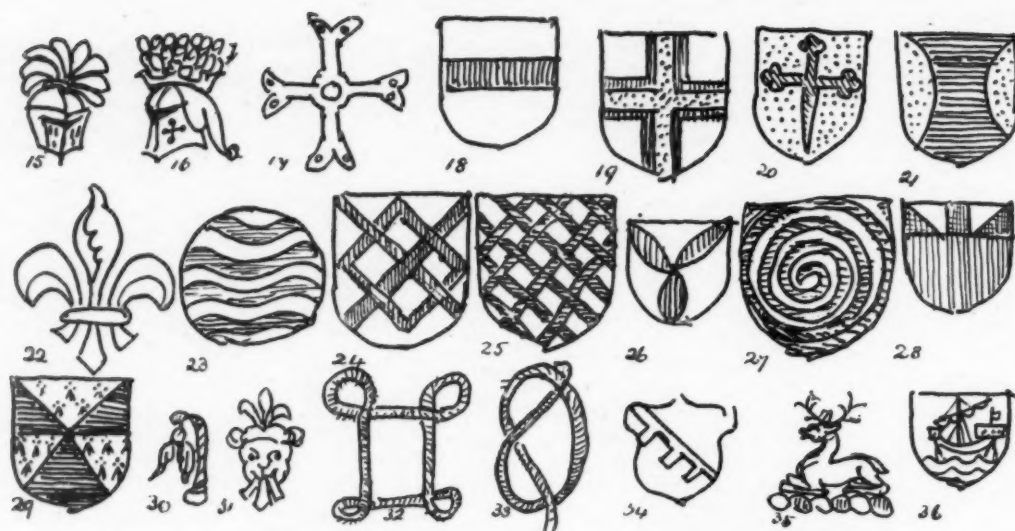
FLEXED. Bent.

FLIGHTED. Feathered: said of an arrow, e.g., ermine an arrow or flighted azure.

FOLIATED. Leaf-like, or description of foliage.

FOUNTAIN. Depicted as a roundel barry wavy argent and azure (Fig. 23).

FRET. A sub-ordinary composed of a lozenge voided and two bendlets dexter and sinister, interlaced, e.g., argent a fret gules (Fig. 24).



See the corresponding numerals in text for titles

FRETTY. A surface crossed with interlaced bendlets, e.g., argent fretty azure (Fig. 25).

FURS. In addition to metals and colours there is a third kind of local colour, namely Furs, though some of the Furs bear little resemblance to furs. The heraldic Furs are as follows: 1. Ermine, black ermine spots on white. 2. Ermines, white ermine spots on black. 3. Erminites, as ermine with the addition of a red hair on each side of the black spots. 4. Erminoise, black spots on gold. 5. Pean, gold spots on black. 6. Vair, shield shapes in rows, alternately of a metal and a colour, which, if not specified, is blue. 7. Counter-vair, the opposite of vair. 8. Vair en point, the point of one shield shape opposite the base of another. 9. Potent, rows of crutch heads alternately of a metal and a colour. 10. Counter-potent. Potent with alternate rows reversed.

FUSIL. A lozenge elongated.

FYLFOOT OR SWASTICA. A form of the cross used for ornamental purposes in Asia, Africa and Europe from the earliest times, but there is little or no evidence that it has ever had any mystical character. It is often found in carving in old English Churches and in medieval stained glass it is common as a border, e.g., a stained glass border in an Essex Church.

GALLEY. See Lymphad.

GARB. A sheaf of any kind of grain.

GARTER, ORDER OF. The principal Order of Knighthood in England, founded by Edward III. Knights of the Order (K.G.) bear the Garter blue, with the motto *Honi soit qui mal y pense* round their shields.

GENET. A spotted animal of the marten kind.

GIMMEL RING. Two or more annulets linked together.

GONFANON. A long swallow-tailed or pointed flag.

GORE. A figure composed of two inverted semi-circles meeting in the centre of the shield, e.g., Gules three gores argent (Fig. 26).

GORGED. Collared.

GUTTÉE. Sprinkled with drops.

GRAND QUARTER. A quarter which is itself quartered.

GUARDANT. Descriptive of a beast of prey front-faced.

GUIGE. The strap by which a shield is hung.

GULES. Red (Gu.) indicated in blazon by vertical shading.

GURGES. A whirlpool (Fig. 27).

GYRON. A sub-ordinary e.g., gules on a chief argent a pale between 2 gyrons sable (Fig. 28).

GYRONNY. A surface divided into gyrons of equal numbers. Thus—Gyronny of six ermine and azure (Fig. 29).

HATCHMENT. An Achievement of a deceased person's arms painted on a large lozenge placed prominently on his house and, after a time, hung up permanently in his Parish Church.

HAURIANT. Fish in pale, breathing.

HAWKS' BELLS, JESSES AND LURE. Bells, small and round, affixed to a hawk's legs. Jesses, straps by which bells are fastened to the bird's legs and Lure, two feathers fixed together in a socket with a cord and ring attached: it is used as a decoy (Fig. 30).

HEMP BRAKE OR HACKLE. A tool with saw-like teeth for bruising hemp.

HERISON. A hedgehog.

HONOUR POINT. See Shield.

HURTE. See Roundel.

IMPALED. Two or more coats of arms placed in pale, side by side.

IMPALEMENT. Two or more coats of arms placed in pale, side by side.

INCENSED. In flames.

INDENTED. With saw-like edge.

INESCUTCHEON. A shield on or within another and larger one.

INBEND. A charge placed bent-wise—as if it were a bend.

IN LURE. See Conjoined in lure and Hawks' bells, etc.

IN PRETENCE. Descriptive of arms on an inescutcheon, usually in the centre of the principal shield, indicating a claim to the property or office symbolized by such arms. Examples are the arms of an heiress on her husband's shield, those of a pretender to a throne and official arms, although these last are usually impaled with the personal arms of the office-bearer.

JAMB. Leg of a beast of prey.

JESSES. See Hawks' bells, etc.

JESSANT-DE-LIS. A leopard's head transfixing by a fleur-de-lis (Fig. 31).

JUPON. A short sleeveless surcoat.

KNIGHTHOOD, ORDERS OF. Members of Orders bear their insignia in conjunction with their arms, either a collar with the motto of the Order round the shield or a jewel of the Order pendant from the shield. For a list of British Orders, and prints of their Insignia, see Burke's, Debrett's, or any good Peerage.

KNOT. An interlaced cord, in the nature of a badge, used by certain families. The best known knots are as follows: Bourchier, Bowen (Fig. 32), Harrington, Heneage, Lacy, Stafford (Fig. 33), Wake and Ormond, Hastings and Dacre.

LABEL. A narrow band with one or more tags or points pendant therefrom, placed across the upper part of the chief as the mark of cadency of the eldest son. It is usually of one colour or metal, but it may be of more, and sometimes the tags bear small charges, such as crosses, fleur-de-lis or roses. The label is in some cases used as a charge, without reference to cadency, e.g., a label of three points in bend (Fig. 34).

LAMBREQUIN. A veil worn over the back of the helm as protection from the heat. It was the predecessor of the elaborate mantling used pictorially in later times, but never used in fact.

A GLOSSARY OF HERALDRY

- LANGUED.** Tongued.
- LEOPARD.** The beast of that name, but used in early rolls of arms—a use revived of late years—to indicate a lion passant guardant.
- LIVERY COLOURS.** The principal metal and colour of a coat of arms.
- LODGED.** Said of beasts of the Forest when at rest on the ground, often with the right leg lifted and embowed, e.g., crest of a hart lodged (Fig. 35).
- LOZENGE.** A frequent charge in heraldry: when with a small hole in the middle it is called *pierced*, and when its interior is cut out it is said to be *voided*. The arms of unmarried women and widows are placed on lozenges instead of shields and hatchments (*q.v.*) are lozenge shaped.
- LOZENGY.** A surface dented into lozenges of a metal and colour alternately.
- LUCE.** A fish, better known as a pike.
- LURE.** See Conjoined in lure.
- LYMPHAD.** An ancient ship, e.g., Argent a Lymphad Sable on waves azure and argent, for the Lordship of the Isles. (F.g. 36.)

(To be continued)

ANSWERS TO CORRESPONDENTS

B. (Southport). The arms on your brass plate, as far as it is possible to judge from the drawing which you have sent, appear to be those of the Town of Lancaster—per fess azure and gules in chief a fleur-de-lis and in base a lion passant-guardant both or. These are the ancient arms of the Town of Lancaster, although a XVIIth century writer, Capt. Logan, author of a book entitled "Honour Civil," which is bound up with the later editions of Guillim's "Display of Heraldry," gives in chief a turreted castle on green, instead of the fleur-de-lis on blue. However, in 1907 a confirmatory grant was made and I am able, by the courtesy of the Town Clerk of Lancaster, Mr. R. M. Middleton, O.B.E., to give the blazon of the arms then granted as follows:—Per Fess azure and Gules in chief a fleur-de-lis and in base a lion passant-guardant both or. For the crest on a wreath of the colours a lion passant azure semée of fleur-de-lis or. Supporters: On either side a lion rampant-guardant azure semée of fleur-de-lis or with a collar or and pendant therefrom an escutcheon argent charged with a rose gules barbed and seeded proper. This settles the matter, and puts Capt. Logan's variation out of Court.

S. W. W. (London). The arms on the armorial panel—dated 1640 on its back—of which you send a photograph (Fig. 37) are those of Henry Hastings, 5th Earl of Huntingdon, impaled with the arms of his wife, Elizabeth, daughter and co-heir of Ferdinando Stanley, Earl of Derby. The blazon of the arms is as follows, though it is possible that there may be some variation between the colours on the panel—the correct colours according to the best authorities—which I give. Thus:

Argent a manche sable (Hastings) quartering per pale or and sable a saltire engrailed, countercharged (Pole), France and England quarterly with a label of 3 points argent, gu. a saltire A. with a label of three points compony az. and A. (Nevill of Salisbury). Argent 3 fusils joined in fess gules (Montagu), gules a fess between 6 crosslets or (Beauchamp of Warwick), impaling argent on a bend azure 3 bucks' heads caboshed or (Stanley) quartering or on a chief indented azure 3 plates (Lathom), gules 2 lions passant argent (Strange), Barry of 10 argent and gules a lion rampant or crowned gules (Brandon), azure a cross moline or (Molyneux) lozengy gules and ermine (Hatton).

Henry, 5th Earl of Huntingdon, was born in 1586, married in 1603, succeeded to the Earldom in 1604 and died in 1643. The date, therefore, of the panel must lie between 1604 and 1643, making the date of 1640 on the back of the panel quite possibly correct. If, however, the panel was made in 1640, it cannot be a funeral hatchment, for the arms are certainly those of the 5th Earl who lived until 1643, and they could not apply to anyone else.

The arms of Pole, France and England quarterly, Nevill, Montagu and Beauchamp quartered with the arms of Hastings came to the Earls of Huntingdon by the marriage of Francis, second Earl of Huntingdon, with Catherine, daughter and heir of Henry Pole, Lord Montagu, whose father, Sir Richard Pole, Lord Montagu, had married Margaret Plantagenet, daughter and heir of George, Duke of Clarence, brother of Edward IV. The quarterings on the sinister side of the panel were acquired by the Stanleys as follows: Lathom by the marriage of Sir John Stanley, K.G., with Isabel, daughter and heiress of Sir Thomas Lathom; Strange by the marriage of George, eldest son of



Fig. 37 Arms of Henry, Fifth Earl of Huntingdon, and his wife

Thomas, first Earl of Derby, with Joan, daughter and heir of John, Lord Strange of Knockyn; and Brandon by the marriage of Henry, fourth Earl of Derby, K.G., with Margaret Clifford, who, through her mother, was one of the co-heiresses of Charles Brandon, Duke of Suffolk; Molyneux and Hatton were derived, I believe, from the same source as Brandon, but I am not sure.

I hardly think that this panel can be rightly described as a *funeral hatchment*. Such hatchments or achievements (for the words are identical) are made for a temporary purpose only, namely, to add dignity to and to adorn a funeral. As such, they are, of necessity, made quickly and without that care which would be taken on permanent work. This panel, carved as it is out of a single block of oak and carefully painted and gilded, was evidently intended to be a piece of permanent heraldic ornament, to be used in some or one of the many ways in which heraldry contributed to the adornment and furnishing of the houses of our fathers. Still, it may often have happened that, as time went on, such heraldic panels were no longer wanted in the house and, if they escaped relegation to the lumber room, were placed in the church against or on the family tomb, thus accounting for the fact that they are found so placed to-day, as in the instances to which you refer, in the Churches of Ockham and Send, both in Surrey. So regarded, your panel should have greater interest than would attach to a funeral hatchment.

COLLECTOR SUBJECTS

R. (Trunch). The pistol is a type of pocket pistol in general use about 1800. It is a flint lock, the barrels being fixed separately by means of a tap in the breech. Nock was a gunsmith who worked in London and Birmingham from 1775 to 1810. The bayonet lay along the underside of the barrel and was released by the trigger guard being pulled back. All sorts of pistols were fitted with these spring bayonets, which would really be quite useless in such small weapons.

Daly (Barrow-in-Furness).

I have in my possession a highly glazed china figure of two young boys with wings with a lyre between them. The boy on the left has a tambourine and a scroll with small, indistinct writing on it, by his right foot. On his knees rests an open book, with music written on both pages. His right hand rests on this

book, whilst in his left, which he holds aloft, is another scroll. He wears a green cloak, with pink (lining?) The right-hand figure has two pipes. One (gold) he is playing and holding in his right hand, whilst he holds the other (a brown) in his left hand, on his right knee. He wears a flowered coat, and his hair is darker than the other figure. The base of this china bears the mark, in blue, of a 5 pin crown with the letter N beneath.

Can you please tell me what these figures represent, probable date, and if of any value?

I very much fear that your figure group is a more or less modern version of the old *Capo di Monte*. The original groups in colour date about 1760, and are valuable; but I cannot give the date of the later reproductions. In Chaffer's "Marks and Monograms," the following particulars and warning are given: "Long after these old factories had become extinct a certain Marquis Ginori revived the industry, and having purchased the old Capo di Monte models, established a factory in the neighbourhood of Florence, where he made majolica . . . and also porcelain, which he marked with the letter N surmounted by a coronet. The bas-reliefs are waxy and very inferior to the real old Capo di Monte work, and there is this important distinction to be noticed: the flesh tints of the old figure subjects are rendered by the stippling process, and if examined under a magnifying glass will be found to be executed by tiny little dots with the brush, whereas the Marquis Ginori's modern work is done with the brush in the ordinary way, and the modelling of the figures is more flabby and less well defined. There is also another important distinction. The real old Capo di Monte was seldom or never marked with any fabric mark whatever, whereas the modern has always the mark already mentioned, either in blue or scratched in the paste." "There are other imitations of old Capo di Monte . . . they generally bear the mark, sometimes in gold but more frequently in blue. They are to be avoided as quite worthless from a collector's point of view."

E. H. (Plympton). In Queen Elizabeth's day the fork was a novelty and one not liked. Indeed it was thought rather coarse and ungraceful to throw food into the mouth "as you would toss hay into a barn with a pitchfork." The earliest English silver fork which has come to light is now in the Victoria and Albert Museum, where a comprehensive collection of all types may be seen. It has a plain, flat handle, two prongs, and the London hall-mark for 1632. The crests of John Manners and his wife, Frances Montagu, grandparents of Sir John Manners and Dorothy Vernon, are engraved upon it. The two-pronged fork continued until the reign of George I, when three-pronged and four-pronged forks were adopted. The four-pronged fork was, however, known in 1674. A set of three-pronged forks exists with the date 1667; but sets of forks did not become general until the beginning of the XVIIIth century.

DR. H. BELLAMY GARDNER

By the death of Dr. Harold Bellamy Gardner on 7th September the study of English porcelain has suffered a serious loss. He had long been an ardent collector of Chelsea china, but he was more than a mere collector. For him the acquisition of specimens of a high standard of quality was not enough. He desired to know all that could be known about the beautiful things in his cabinets, and so, from a collector, he became also a student who by his researches made notable additions to knowledge of the subject he made peculiarly his own; and for hours spent in scanning the columns of old newspapers or the pages of directories, local histories and sale catalogues, sometimes perhaps without result, he felt sufficiently rewarded if he succeeded in retrieving from obscurity one small fact of interest in relation to the history of the leading English porcelain factory. Nor was he the man to keep his discoveries to himself; in articles contributed to art periodicals he communicated them to the public, and in particular he found a channel for this purpose in the printed *Transactions* of a society of which he was one of the first and one of the most devoted members. Dr. Gardner was one of the small

body of collectors who, in 1927, with the active support of the officers of the two great national museums, founded the English Porcelain Circle, the object of which was "to increase the knowledge of early English porcelain by communications and discussions at meetings of members."

Dr. Gardner was from the beginning a Vice-President of the Circle, and so remained when in 1931 the Circle was reorganized as the English Ceramic Circle, and its scope extended to cover old English earthenware and stoneware as well as porcelain. The members of the Circle have diverse interests and different attitudes towards the subjects of its activities; some look rather to the general relations of the various classes of pottery, others find that by an intensive if not quite exclusive cultivation of some portion of the field they can contribute their best to the aims of the Circle. Dr. Gardner belonged to the latter order, and his best was very good. In most years he contributed a paper to the meetings of the Circle, and a list of the titles under which these papers were printed in its *Transactions* would show how diverse were the angles from which he approached his chosen subject. Space does not permit the quotation of all these titles here, but three of the most interesting may be selected. In "The Chelsea Birds" Dr. Gardner communicated his important discovery that many of the Chelsea figures of birds were copied from the plates by George Edwards in "The Natural History of Uncommon Birds," published in 1743. "Sir Hans Sloane's Plants on Chelsea Porcelain" was the title of a paper in which Dr. Gardner followed up some information given him by Mr. Dudley Westropp, whilst in "Silvershape in Chelsea Porcelain" he discussed the relation of the china to the silver plate made by Sprimont, who had traded as a silversmith before he became proprietor of the Chelsea factory. A few months before his death Dr. Gardner read to the Circle a paper on a vault in Chapel Row, discovered as a result of enemy action, which was at first, though probably wrongly, conjectured to have some connection with the factory. Though he had reached an advanced age, Dr. Gardner's friends hoped he might live to pursue still longer his favourite researches.

In conclusion, brief mention must be made of the exhibition in 1924, at the Chelsea Town Hall, of pottery and porcelain made in the parish, organized by Mr. Reginald Blunt in aid of the Cheyne Hospital for Children. Without the enthusiastic co-operation of Dr. and Mrs. Gardner, the exhibition could not have been the outstanding success that it was.

BERNARD RACKHAM.

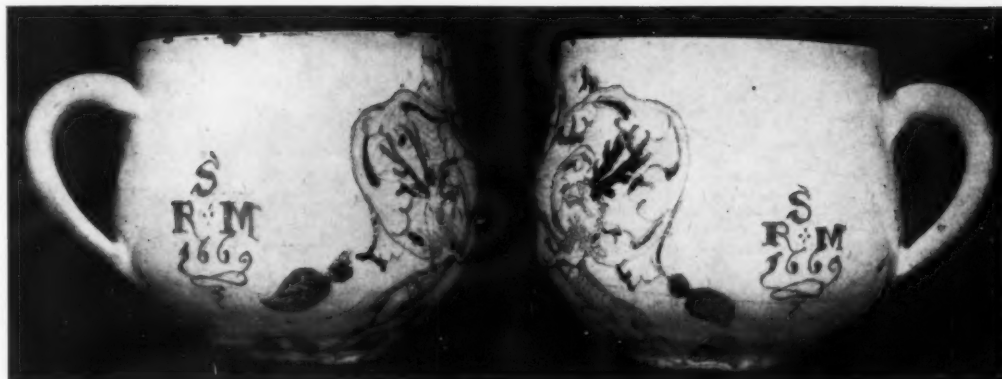
AN UNRECORDED LAMBETH DELFT MUG

(Continued from page 115)

the shapes altered continuously, being based more or less on silver patterns. It is probable that many of the earlier specimens were made either at Southwark, where at least two well-established potteries were operating in the first half of the XVIIth century or at another site near the City of London, where the earliest ware of this sort was made in England. Thus the name "Lambeth Delft," as regards the earlier ware, is a misnomer in that the ware was not made at Lambeth and, further, was made in London many years before any delftware was made at Delft itself.

It is interesting that three of the four mugs mentioned bear the arms of one of the City Companies, and no less than 27 of the City Companies have been represented on various "tin glazed" wares, chargers, posset pots, plates, cups, etc., made in London.

AN UNRECORDED LAMBETH DELFT MUG



The marks appearing across the mug is a slight crazing of the glaze. The motto PRAIS GOD FOR ALL is just discernible on the extreme foot

The Editor, APOLLO Magazine.

Dear Sir,

As a subscriber to your excellent magazine, I have pleasure in sending on some information of interest to Ceramics enthusiasts. The four under-mentioned specimens of Lambeth Delft mugs are mentioned in the works I have consulted, and whilst there may be other specimens, I should like to establish the fact that I am the lucky owner of another example. The four that I know of are:

One at Victoria and Albert Museum, marked "Ann Chapman," 1649.

Another bearing the arms of the Bakers' Co., dated 1657 (Franks Collection).

A third with the arms of The Leathersellers' Co., and motto "Bee Merry and Wise," 1660, in the possession of the Rev. T. Staniforth, of Windermere.

A fourth with the Carpenters' Arms, 1670 (Franks Collection).

My specimen bears the arms of the Bakers' Company and the motto "Prais God for All," and the initials S.R.M. and date 1669, so although the collections containing the second, third and fourth specimens above mentioned may, during the course of years, have changed hands, it cannot be identified with one of those, owing to the date.

It is a beautiful specimen and has only a very few slight chips on top edge. I have been told by an expert of many years' experience that it is rare to come across such a good example of Lambeth Delft.

It is strange that the Delft Mugs are so scarce while other articles of the same ware appear fairly often, and I think it probable that the mugs were only made to the special order of the various Companies or people, while other pieces, such as candlesticks, plates, ornaments, etc., may have been made available to the general public in larger quantities.

Yours, etc.,

(Mrs.) M. O. ADAMS,
78 Kennington Road,
Kennington,
Near Oxford.

Sept. 5, 1943.

Dr. F. H. Garner, Editor of the "Transactions of the English Ceramic Circle," comments:

There are many more than four "Lambeth Delft" mugs or cups of the type referred to, but it is always interesting to hear of one hitherto unrecorded such as that above reproduced.

There are a number of these mugs illustrated in Hodgkins "Early English Pottery": one of the earliest, inscribed "William and Elizabeth Burgess," is dated 24th August, 1631-1632. The



Front view in which the arms of the Bakers' Company can be seen

Ann Chapman mug is dated 1642 (not 1649), and both of these are normally in the Victoria and Albert Museum, South Kensington. Both of the other mugs mentioned, the one dated 1660 (which in addition to the arms of the Leathersellers' Company has the initials I^{VI}) and the one dated 1670 (which in addition to the arms I^{VI} of the Carpenters' Company, has the initials I^{VI}) are illustrated in Hodgkins. Since the date of this book, 1891, a number of other cups and mugs have been recorded, notably the earliest of all, inscribed "Elizabeth Brocklehurst, 1628," which is also in the Victoria and Albert Collection and is illustrated in Rackham and Read's "English Pottery," Fig. 86. There is one in the Birmingham Art Gallery and Museum, dated 1638, which is inscribed "Thomas Hunt and Mary." There are a number of cups and mugs known with a portrait of Charles II in blue or in polychrome bearing dates about that of the Restoration.

Recent excavations in Lambeth have shown that tin-glazed ware "delft" was made there from at least 1660 to 1800, and during the whole of this period cups and mugs were made, but

(Continued on previous page)

SALE ROOM PRICES

The prices obtained for works of art and antiques of every description continue to increase, and all those individuals who have a surplus number in their possession should take advantage of the desire shown by the public generally to invest money in this pleasing description of property. There is no reason to suppose that prices will drop for many years, if at all; the American people will not sell, and there will be such a demand on that said side at any rate after the war that no drop in prices can be anticipated. Modern furniture and silver, and of course carpets, are fetching abnormal prices, and books, modern as well as old, are fetching prices that could never have been anticipated. Auctioneers will look after your interests if you let them know what you have in mind to sell and will send representatives down to give you advice as to what you should realize.

CHRISTIE'S will be holding as customary many interesting sales of pictures, furniture and works of art generally during the month of November, but the outstanding one will be on Nov. 24 and 25, when they will dispose of early silver, the property of Sir Andrew Noble, Bart. The collection was made principally by Sir Andrew's father, and includes some of the earliest and finest specimens of the Elizabethan and Charles periods that have come on the market for many years; we might mention simply a few: The Stoneyhurst Salt, of rock crystal and silver gilt, 1577, and another of the same period, 1573; a goblet and tazza also Elizabethan, Charles II tankard and James I beaker, and a very fine number of early English spoons, including a pair of Henry VII slip ones.

There should be some interesting furniture and pictures at ROBINSON AND FOSTER'S Rooms on November 3 and 11; by direction of the Executors the contents of Redfields, Winslow, Bucks, the residence of the late Captain W. H. Lambton, will be disposed of on the afore-mentioned dates; the pictures naturally include many sporting subjects.

August 17 to August 19. Contents of Weston Lodge, RUSSELL, BALDWIN AND BRIGHT, Leominster: Landscape, David Cox, £150; Stacking Wheat, Peter de Wint, £44; French Coast Scene, R. P. Bonington, £19; Landscape, Copley Fielding, £76; pair K'ang Hsi dishes, £17; and another pair somewhat similar, £20; Longton tea and coffee service, £25; Old Worcester dinner service of 88 pieces, £25; set of eight chairs in the Chippendale taste, £90; Georgian bracket clock, movement by Moore and Edmunds, London, £20.

September 9. Contents of Almeley House, RUSSELL, BALDWIN AND BRIGHT: six Georgian cordial glasses, £6; early Georgian champagne glass, £6; Geo. III salver, 1777, £20; another, 1773, with festoon border, £50; oil painting by Sir Godfrey Kneller, £8; and one by Pieter Neeffs, £10; Georgian mahogany kneehole dressing table, £32; twelve mahogany dining chairs, £300; Georgian sideboard, £65; Sheraton wine cooler, £16; carved oak settee, £32; Queen Anne side table, walnut, £55; old Spanish travelling chest, £40; Chippendale card table, £26; inlaid mahogany wardrobe, £50; Queen Anne chest of four drawers, £50; hanging wardrobe, £36; XVIIIth century mahogany bureau, £30; Georgian gentlemen's wardrobe, £27, and an oak hanging wardrobe, £33; Georgian kneehole dressing table, £64; XVIIIth century grandfather clock, Chippendale case, J. Bowles, London, £30.

September 15 and 16. Furniture and Porcelain, ROBINSON AND FOSTER: figured walnut bedroom suite, £163; mahogany frame three piece suite with scroll arms, £110; greywood and mother of pearl bedroom suite, £341; three piece suite in old rose damask, £105; mahogany and oak inlaid writing table, £69; mahogany Bergere suite with scroll arms and double cane panels, £184; two bookcases, Chippendale design, £105; walnut three piece suite, £126.

September 16. Decorative furniture, etc., CHRISTIE'S: four lots of Cloisonne enamel pieces: pair vases, 18 inches, £31; pair bottles, 20½, £25; pair vases, ovoid shape, 26½, £40; pair square vases, 21½, £46. Pair Louis XVI vases, green and white spar, 11 in., £36; bracket clock, John Walker, London, £33; six mahogany armchairs and four singles, Regency design, £132; mahogany table, £46; commode, £94; chest of drawers, £27; tallboy, £37; and another, £36; Dutch upright secretaire, £37; and a satinwood one, £29; mahogany wardrobe, £27; mahogany semi-circular table, £65; Italian walnut settee, £28; two X-shaped stools, £31; bedstead, XVIIth century design, £105; Venetian commode, £28; mahogany dining table, £65; mirror in gilt frame, after Grinling Gibbons, £42; bracket clock

by Massey, London, £37; chiming clock by John Taylor, £42; pair fine winged armchairs, £120; an Old English chair, £46; pair mahogany armchairs, £84; twenty walnut chairs of Queen Anne design, two arms, £441; satinwood sofa table, £48, and a satinwood table and commode, £115 and £68; mahogany side table of Adam design, £141; a stuffed settee and two armchairs, £210; mahogany dining table, £131; a cupboard of Adam design, £50; dressing table, Sheraton design, £189; mahogany wardrobe, Chippendale design, £92; two James II walnut chairs, £50; Queen Anne walnut secretaire, £65; and a cabinet, £65; Wm. and Mary walnut table, £38; Louis XIV marquetry commode, £33; Italian cabinet architectural design, £63; parquetry secretaire, French design, £50; Spanish four-leaf leather screen, £50. The prices obtained at this sale were very high. In a great many cases the furniture was only a particular design and could not be given as the period, but the demand for fine, even recent, works of art is so great that it shows in the prices given; but in addition in this sale the properties came from well-known collectors—The Right Hon. Viscountess Wakefield, The Rt. Hon. Lord Greville, O.B.E., and Sir H. S. E. Vanderpant.

September 17. Modern Pictures and Drawings, CHRISTIE'S: Drawings—Cattle near Capel Curig, David Cox, £168; The Hayfield, by the same, £651; also the Last Load, £63; and Pheasants with Chicks, £37; two Copley Fieldings, The Wye and Severn, £336; and Near Buxted, £73; and the following wonderful collection of Birket Foster's. There were no records, but the general run was very high, and only proves the great appreciation of this Master's work: Near Dalmally, £714; The Ferry, £777; Windsor Lock, £819; The Sheep Fold, £840; Summer Landscape, £945; Water Lilies, £861; Girl with Ducks in Pond, £441; Feeding the Kitten, £52; Loch Awe, £294; Gathering Lilac, £420; Hambleton, £283; Quimper, Normandy, £294; Highland Cottage, £273; At the Spring, £105; Changing the Bait, £252; Cottage in Surrey, £231; Streatley-on-Thames, £294; Surrey Cottage, £147; The Cottage Door, £504; The Old Old Story, £336; Girl reaching for Water Lily, £210; Primrose Gatherers, £231; Lake Lucerne, £157; Springtime, £168; The Woodcutter's Children, £168; The Cherry Feast, £126; Meeting of Tees and Greta, £168; Loch Leven, £84; Marseilles Harbour, £94; Lake Como, £126; The Picture Book, £105; Calais, £63; Gathering Wild Roses, £94; York, £126; Hastings from East Hill, £105; Granny's Pet, £100; View at Lynmouth, £105; Town on a River, £105; Durham, £126; The Ferry, £105. These wonderful water colours came from the collection of Sir William Thomlinson: Woody Stream, Girtin, £47; three by Jutsum, Near Godalming, £100; Seal near Sevenoaks, £105; and Near Tunbridge Wells, £42; three by J. H. Mole: A Leisure Hour, £63; Tale of the Sea, £105; The Gleaners, £37; Symonds Yat on the Wye, Sutton Palmer, £52; and the following by E. Richardson: Lake Como, £52; Glencoe, £136; In Glencoe, £84; Fort Bard, £199; Cuchillin Hills, £252; Near Amalfi, £252; Foot of Loch Katrine, £304; Ben Venue, £241; Ben Muir, £252; End of a Day's Shooting, £263; Dietz on the River Lahn, £357; Awe, Argyllshire, The Pass, £294; Val di Noto, £273; The Castle of Rheinfels, £189; The Convent of Santa Trinita, £126; Ardshonnel Castle, £273; The Cooling Peaks, £136; Cochem on the Moselle, £168; Lake Como, £126; Kilchurn Castle, £136; Italian Lake Scene, £116; Two of Lake Como, £105 and £147; In Glengarry, £115; Loch Polary, £115; A Scottish Loch, £84; Continental River, £105. Yorkshire Moor, by E. M. Wimperis, £84, and Shanklin, by P. de Wint, £84; and the following pictures: Sognefjord, A. Norman, £47; Gossiping, W. Shayer, Senr., 1845, £58; The Water Meadows, E. M. Wimperis, £294; The Jester, by Eug. de Blaas, £89; The End of the Story, Stephen Lewin, £100.

September 21. Silver and Sheffield Plate, CHRISTIE'S: circular teapot and stand and cream, Edinburgh, 1819, £40; and tea set, 1813, 15 and 20, £70; another service with tray, £185; silver gilt dessert stand, Paul Storr, 1816, £46; cruet frame, 1763, with five pieces, £40; plain tea kettle, 1766, £95; pair sauce tureens and covers, Paul Storr, 1813, £68; Queen Anne tea kettle, Gabriel Sleath, 1713, £75; Queen Anne coffee pot, 1710, £46; Wm. and Mary tankard, 1691, £72; Fluted tea kettle, 1730, £70; Queen Anne caster, 1704, £54; Geo. I tea caddy, John Farnell, 1715, £40; James I cupping bowl, 1685, £80.

September 22 and 23. Furniture and Porcelain, ROBINSON AND FOSTER: mahogany elbow chair, £52; two set of eight chairs, Chippendale design, £67 and £69; figured walnut bedroom suite, £315.

(Continued on Cover iii)

APOLLO

SALE ROOM PRICES (continued)

September 23. Decorative Furniture and Works of Art: CHRISTIE'S: sacrificial cup, K'ang Hsi, £38; pair of ewers and covers, Ming, £44; egg shell deep plate, Yung Ch'eng, £94; and a saucer dish, Yung Ch'eng, £136; pair famille verte saucer dishes, K'ang Hsi, £152; two famille rose dishes, Ch'ien Lung, £100; Davenport dessert service, £27; Spode tea service, £65; pair Jacob Petit square jars and covers, £27; pewter dish with arms, Chas. II, £46; two Yorkshire oak chairs, £26; Regency mahogany sideboard, £30; pair French walnut armchairs, £50; French parquet two-tier table, £82; Empire mahogany tripod table, £27; Louis parquet commode, £100; Boule writing table, £82; six walnut chairs, early XVIII century, £65.

September 24. Pictures and Drawings, CHRISTIE'S: Drawings—The Twins, R. Ansdell, £46; and The Gamekeeper's Daughter, by the same, £61; Dutch Cabaret, W. Linnig, £68. Pictures—Le Benedicte, J. B. S. Chardin, £84; Full Cry, C. L. Ferneley, £105; Dead Game, Fyt, £42; Stranded Boat, E. B. Boudin, £73; An Old Jew, Mark Gertler, £57; Feeding Time, J. F. Herring, Senr., £94; The Village School, W. H. Knight, £65; The Peasant's Song, F. G. Waldmuller, 1882, £420; The Undercliff, Sickert, £147; Dover Harbour, Wilson Steer, £157; View of London Bridge, H. Sattler, £199; Glass of Wine, Jan Van de Velde, £262; Portrait of Madame Victoire, J. M. Nattier, £199; Cupids Angling, Boucher, £52; View on the Grand Canal, A. Canaletto, £504; The Madonna, Di Credi, £52.

September 29 and 30. Furniture, Carpets and Silver, ROBINSON AND FOSTER: black lacquered furniture, eleven pieces, £238; figured walnut suite, £231; walnut bergier suite, £107; Russian gilt and enamelled tea service, £74; set of six foreign dishes with the Hertford crest, £76; old French fan, by Voisin Vanier of Paris, £19. This sale totalled nearly £7,000.

September 30. Violins and Cellos, PUTTICK AND SIMPSON: prices were good, as they should be as there were some nice instruments; violin by Leon Mougenot-Gauche, 1903, £13; one by Betts, £15; an old instrument, by Laurentius Sciorioni, £18; an old Italian labelled J. Mantegate, £50; one by J. Gagliano, £80; a very interesting and uncommon one by Jean Baptiste Vuillaume, Paris, 1860-70, £115.

September 30 and October 1. Furniture and Porcelain, CHRISTIE'S: Chinese red lacquer; set three gourd-shaped bottles, £52; cylindrical jardiniere, £27; pair hexagonal jars and covers, £38; oblong table, 5 ft., £73; pair octagonal vases, £79; Regency desk, £29; eight chairs, Chippendale design, £147; walnut corner cabinet, £79; pair small Chinese lacquer cabinets, £56; pair mirrors, £42; French marquetry small commode, £54; French Kingwood writing table, £58; marquetry commode, £73; tapestry suite, Louis XVI design, £131; another, £152; three Italian walnut armchairs, £100.

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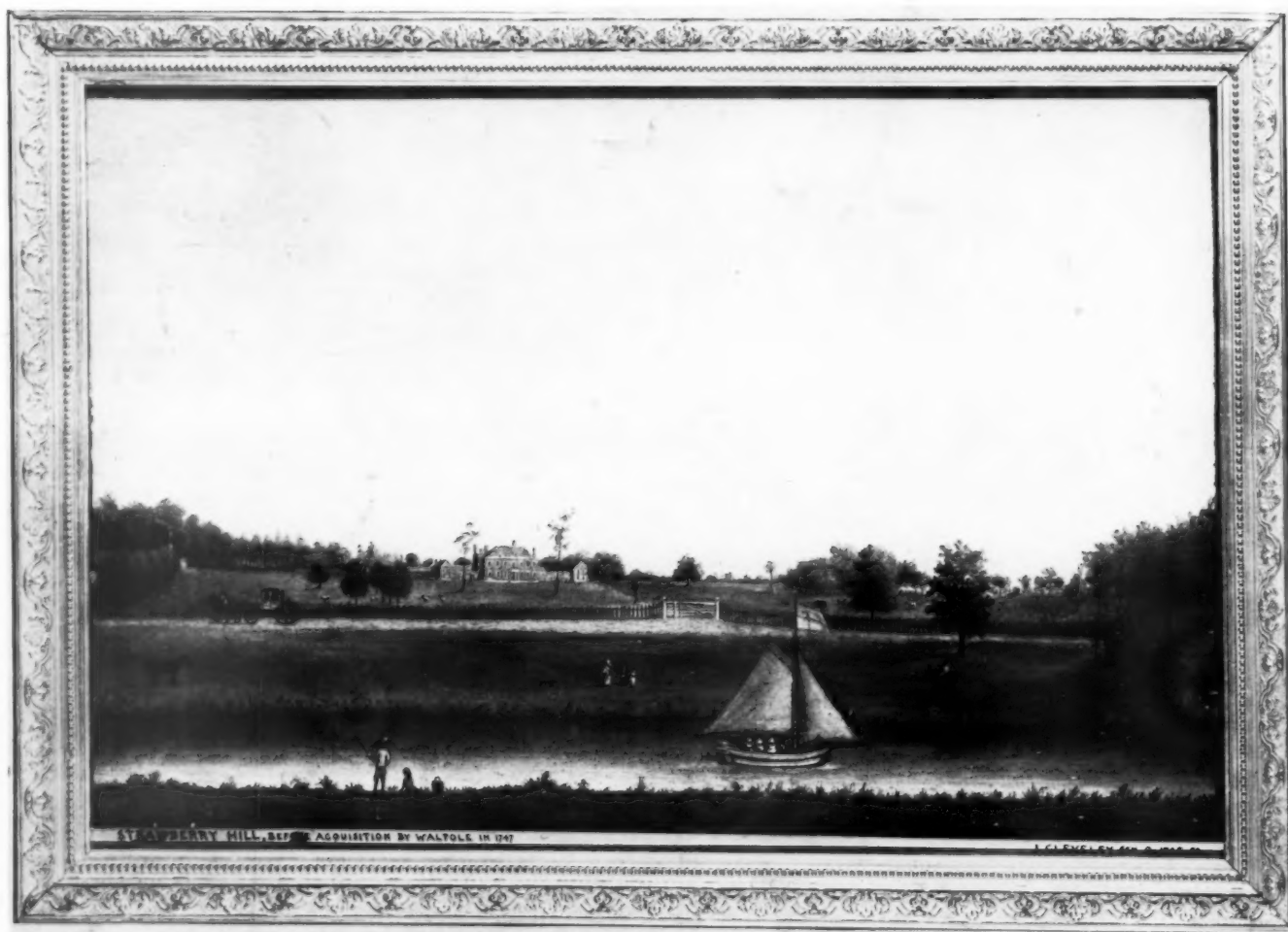
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